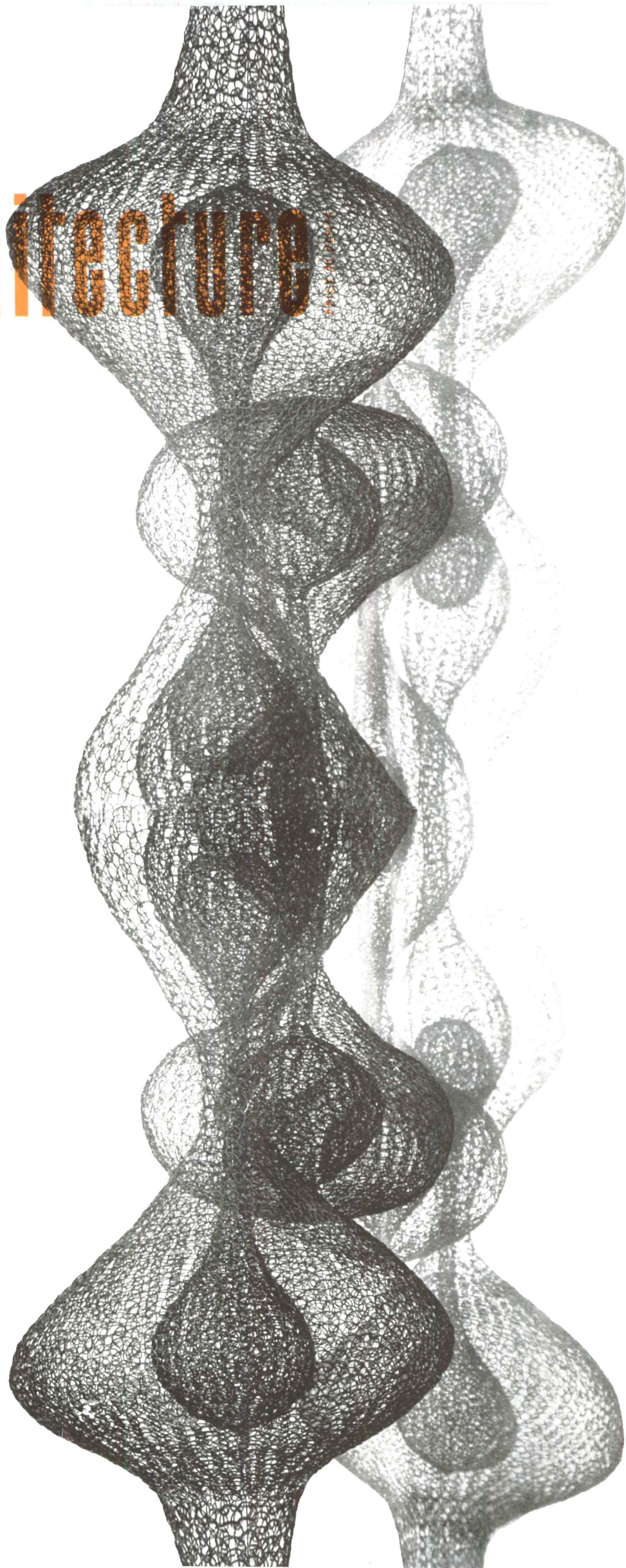
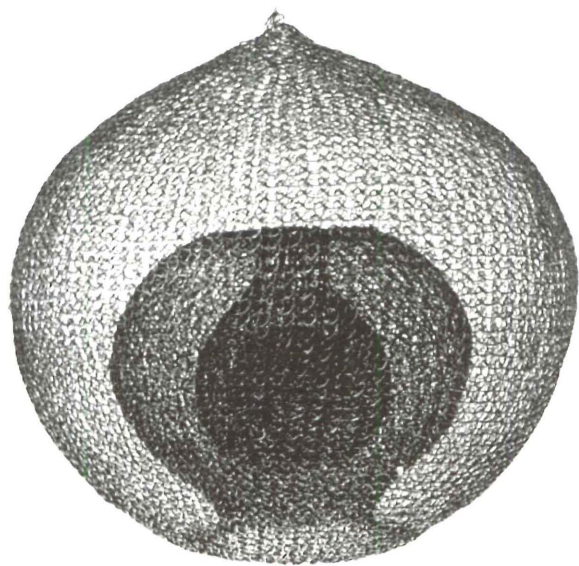


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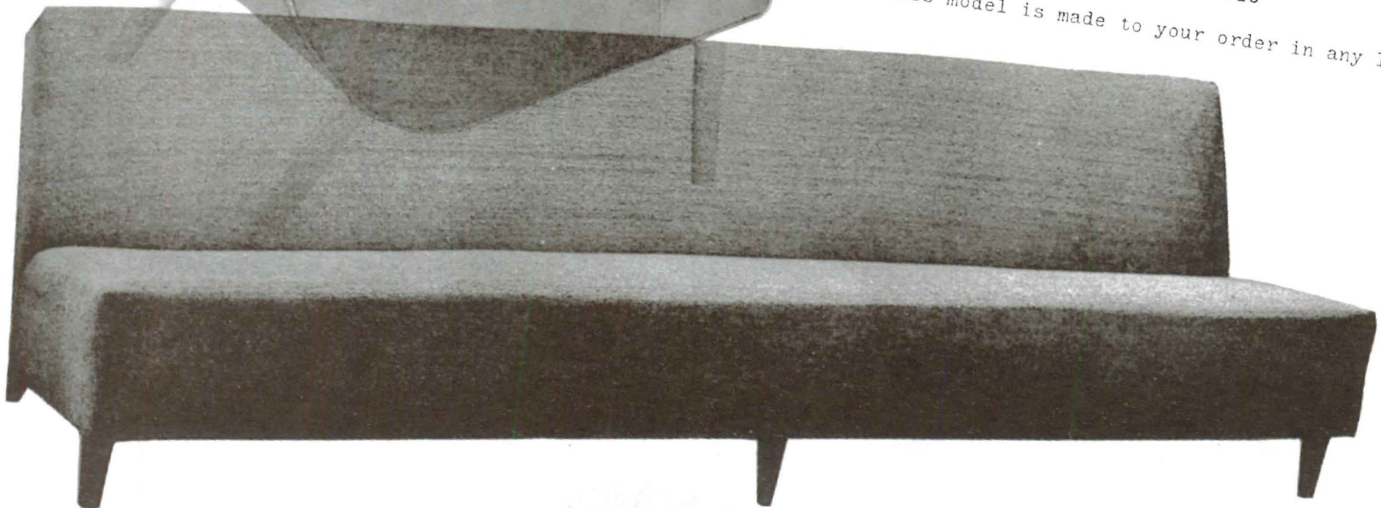
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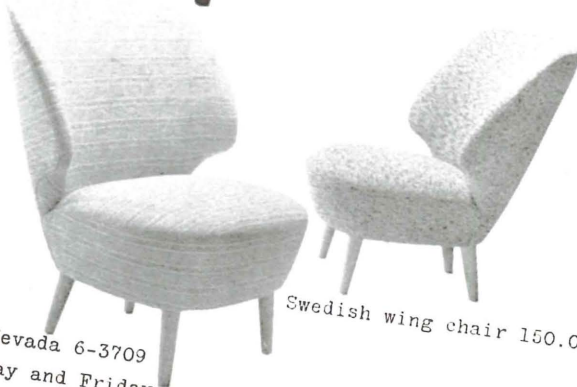
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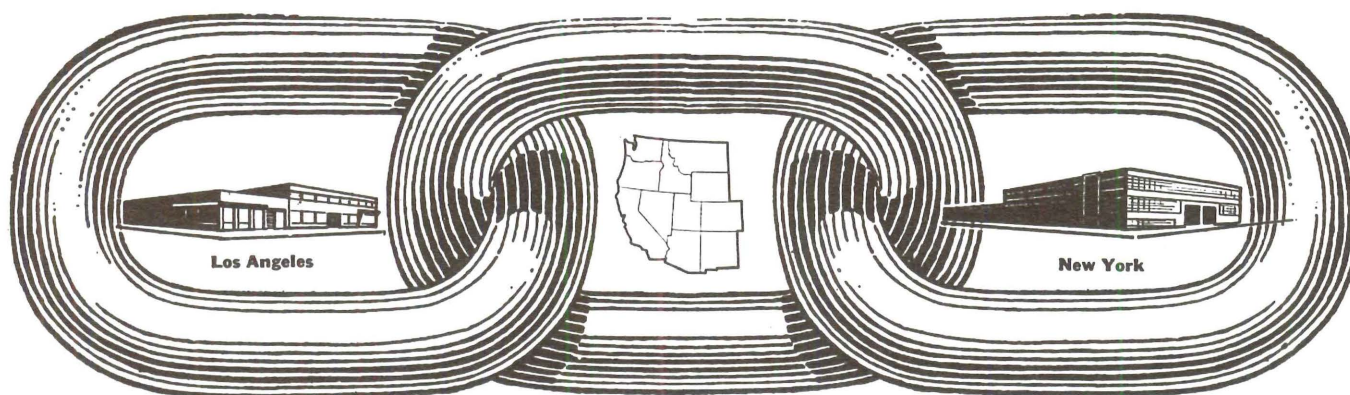
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MUSIC

PETER YATES

THE ART OF ENGLISH-SPEAKING SONG

"Short Ayres, if they be skillfully framed, and naturally exprest, are like quicke and good Epigrammes in Poesie, many of them showing as much artifice, and breeding as great difficultie as a larger Poeme . . . But some there are who admit onely French or Italian Ayres, as if every country had not his proper Ayre, which the people thereof naturally usurpe in their Musicke . . . In these English Ayres, I have chiefly aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both. The light of this will best appeare to him who hath payseed our Monosyllables and Syllables combined, both of which, are so loaded with Consonants, as that they will hardly keep company with swift Notes, or give the Vowell convenient liberty." Thus the Elizabethan poet and song-writer Thomas Campion describes, in the forward to his *Two Bookes of Ayres*, the aims and problems of the art of English-speaking song.

"Short Ayres" (Art-song, as we less comfortably call it nowadays) are to be full of artifice, like that most studied and artificial of verse forms, the epigram, yet as potent and demanding as a larger poem. Because of a more strict relating of the verbal image to the cause of the poem than we are accustomed to require of our own poets, the workmanship is termed "artifice," meaning that it is done skillfully, with art, in the bounds of decorum. The language may be naked, but the image must be well chosen.

Thomas Campion, physician and gentleman amateur of poetry and music, who wrote a delightful treatise on the former and worthy studies on the latter subject, has become the symbolic figure of art-song in English. "He was not so much interested in the musical representation of dramatic and impassioned speech as in copying in music the reading of verse that brought out its metrical structure"—* That is to say, its quantitative meter, as in Latin verse. He composed words and music together, creating pure lyrics and setting them as airs, the lightly rhythmic, tuneful melody point-

ing and coloring the successive stanzas, as though he would teach men to read verse in tones of song.

"Never since [the sixteenth and early seventeenth centuries] has there been so close a correspondence of high standard between the poetry and music of song," writes Percy Scholes in *The Oxford Companion to Music*, "since the greatest composers of the later seventeenth, eighteenth, and nineteenth centuries have often set words of very inferior value—whilst the lesser composers have, of course, often set words of no value at all."

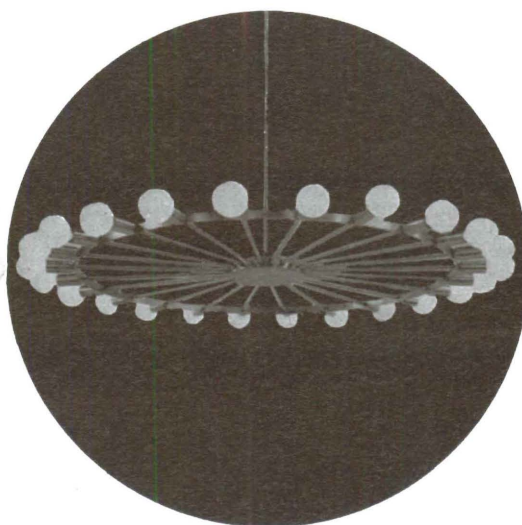
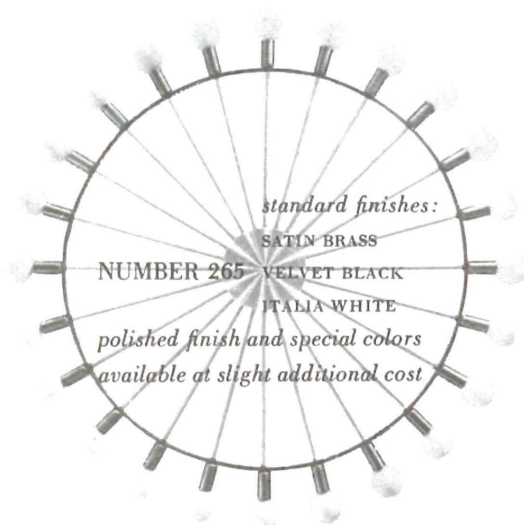
The chief song-writer of this greatest period of English-speaking song was the poet and lutenist, John Dowland. In him the lovely folk-begotten freshness of the English air, sophisticated and ornamented by borrowing from the Italian, elaborated into part-writing by the development of the madrigal and shaped by the surviving polyphonic tradition, rises from the most delicate lightness to tremendous power. "No better compromise has ever been reached between music and poetry."*

Here, on the highest level, is the beginning of the art of English-speaking song. Though the songs of Dowland require the utmost of vocal musicianship, the songs of Campion should be domesticated, as the Germans use the smaller art-songs by Schubert. Whoever has heard a German housewife, untrained but devoted, rapturously sing these lesser songs by Schubert, in a small voice but with careful diction, will understand what the songs of Campion might be for us. And Dowland and Campion are only two of the many who have left us this legacy of treasure in English art-song. Why has this great song-literature been so neglected by our music schools and in the training of our vocalists? One would expect Dowland's *Thou Mighty God* to be worn out among the offertorial commonplace of our church service.

The accompaniments of these songs should be played in the original versions. Modern resetttings with heavily harmonized chords and all the baggage of academic bad taste need to be avoided. The lute accompaniments (when properly transcribed) can be read effectively on piano. I wonder that modern musicians, especially singers, have not revived the playing of the lute, the most popular of Renaissance instruments. The lute is the true

*Bruce Pattison: "Music and Poetry of the English Renaissance."
*ibid.

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companion of the art-song and should be played by the singer to accompany himself as Canon Fellowes and Suzanne Block do it. I remember hearing Canon Fellowes when he toured this country more than twenty years ago, singing with no voice and no great mastery of the lute, yet warming all who heard him by the simplicity and directness of his artistic dedication. But I am reminiscing and have gone away from my text.

"But some there are who admit onely French or Italian Ayres, as if every country had not his proper Ayre . . ." Oh, here we are culpably guilty! Few present-day amateurs of song-literature, few of our ambitious singers, and certainly not many impresarios would agree with the policy and practice of the Campion Society in San Francisco, "To present all songs in English, so that the texts may be understood." The Campion Society has done this notably in several seasons of programs.

Language is not air, one might add; and the airs of the Elizabethan period are as foreign to us as their versification, as foreign surely as the melodies by Schubert, Schumann, and Brahms. English-speaking singers accept it as their duty, and indeed their privilege, to sing in from four to six languages, meeting the most elevated standards of diction in each. If we were to answer Campion's criticism, all but a small contemporary corner of the world's song would be denied us. One must remember that in Campion's lifetime the only song used was contemporary music. Our musical knowledge has a deeply variegated background and requires an esthetic cosmopolitanism, which works against that "proper Ayre, which" in every country "the people thereof naturally usurpe in their Musicke."

For my part I am more concerned with the "natural Ayre" than with the national language in which we may or may not understand a song. American art has usually reflected in its too polished, plated, reflecting surface the self-conscious and compensatingly unctuous attitudes of the American public. The fortunate American artist, though he has seldom appeared so at the time, has been the one who got away from or was cut off from the public. Hawthorne, Melville, Whitman, Ryder, Sloan, Ives could hear in loneliness sharpened by sensibility or disappointment undistract-

ed by success, the breathing of the people of the continent. Modern song-writing in English has been cluttered with false, sentimental ballads and insignificant, shrieking protestations, intended to display and serving only to betray the voice. The very nadir of this excremental vulgarity is a setting of the *Lord's Prayer* by Malotte, an entertainment favored by churches and as an encore piece in concerts. American religious song is not all of this sort; negro spirituals and mountain carols, the Handelian cantatas by Billings, and such a dramatic song as *General William Booth Enters Heaven* by Charles Ives testify to a true and indigenous religious spirit, that will discover its own art-forms.

Voice learns to serve the art-song, not art-song the voice. Even the impresarios and the concert market have been unable to still the writing of serious art-songs in our language, though there are few to sing and only a few more to applaud them. Given the choice, singers prefer a European contemporary to Vaughn Williams. Though Charles Ives is the master song-writer in our contemporary language, his songs are regarded as demonstrations of **modern music**, instead of being enjoyed on their own merits as creations for the voice.

Recently such younger English composers as Michael Tippett have attempted the larger field of the song-cycle, but it is too early to say whether their work will be greeted with enthusiasm by touring vocalists. Few composers will make the effort to continue growing in a field of art where there is no professional reward.

I cannot praise too highly the new song-cycle, not quite a cycle but filled up with moving and delectable music, by Aaron Copland on poems by Emily Dickinson. The soft syllables of Emily Dickinson do not lend themselves easily to musical enunciation: the vowels soak up too large a portion of the tone; the labial and dental consonants do not shape the sound into words. The difficulties of the English language as a medium of song have not lessened with the years. The habit of singers to avoid the shaping accumulation of the English consonants, which gives our tongue its musical expressiveness for verse, by gliding vaguely and mellifluously along in vibrant tones upon the vowels, increases our habit of accepting all song as if it were an incomprehensible art in foreign lan-



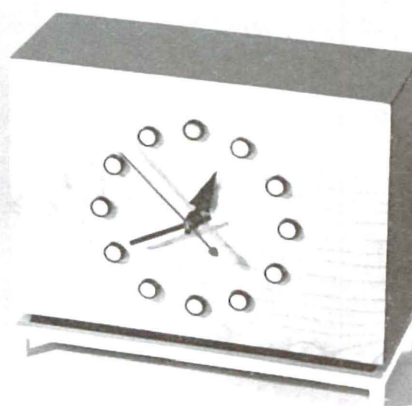
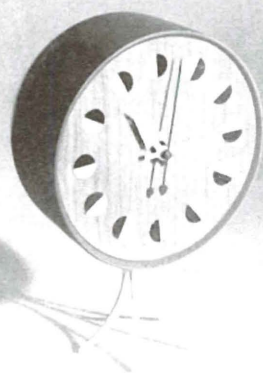
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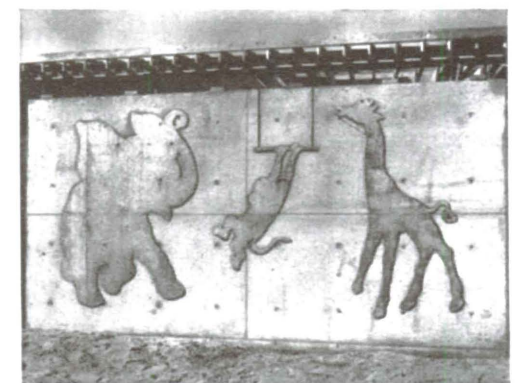
On the basis of recent tests and experience data, Federal Housing Administration now accepts plywood 3/8"-thick as roof decking over rafters spaced 24" on centers, according to a letter from Curt Mack, assistant commissioner of the FHA underwriting office, to Douglas Fir Plywood Association. A revision of FHA Minimum Property Requirements is planned; meanwhile, FHA at Washington (Underwriting Office) will advise any insuring office upon inquiry that 3/8" plywood over rafters 24" on centers will be accepted. Plywood roof deck thicknesses now accepted by FHA are shown below in tabular form.

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	24"	3/8"*
	24"	1/2"
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	20"	1/2"
	24"	5/8"
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	20"	1/2"
	24"	5/8"

*Under wood shingles: If plywood is less than 1/2" thick, apply 1"x2" nailing strips.

A folder giving detailed information regarding use and acceptance of Douglas fir plywood in homes built under FHA financing may be had free of charge from Douglas Fir Plywood Association, Tacoma 2, Washington.

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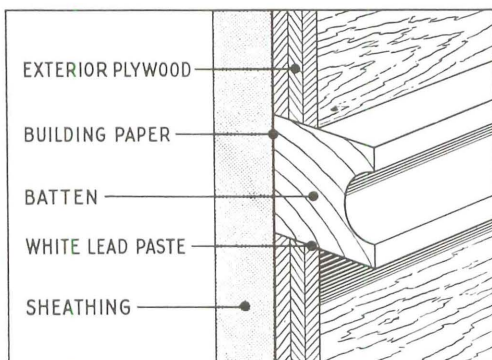
Plywood cut-outs, nailed to the plywood form face, were used to create these whimsical nursery figures on the exterior concrete wall of the kindergarten play yard at the Whitman School, Tacoma, Wash. Architect John G. Richards of Lea, Pearson and Richards developed the idea. Over 7' high, the figures were formed using 3/8" plywood cut-outs, secured to 5/8" form panels. On the soon-to-be-completed project, plywood forms are being re-used as roof decking. Contractors: Standard Construction Co., Tacoma, Washington.

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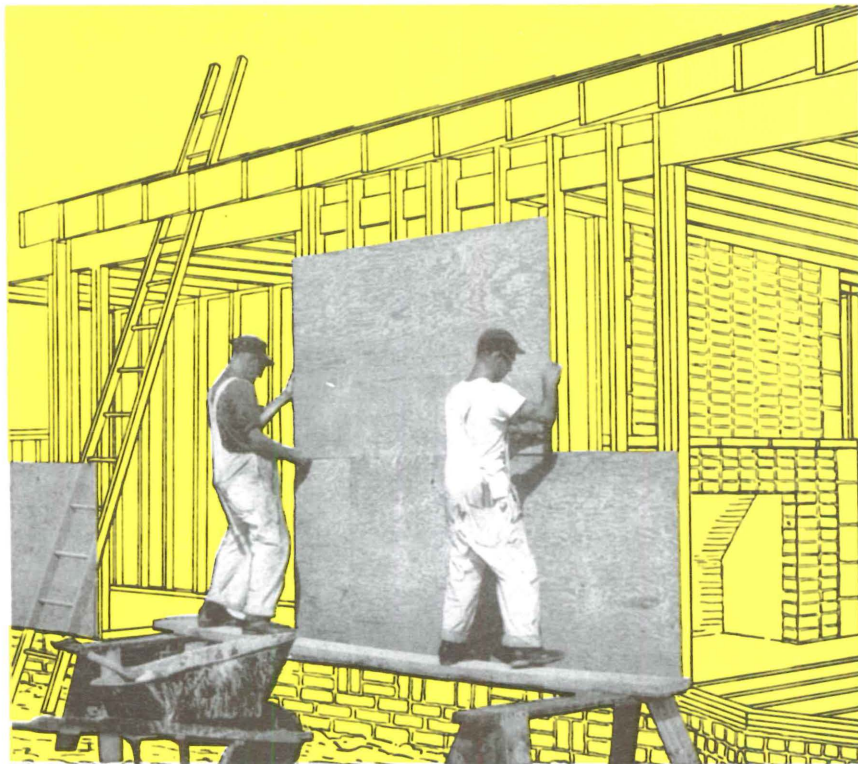


over four years exposure to our rainy Northwest weather, the siding looks as good as the day it was finished." Architect Percy D. Bently specified the interesting batten detail shown. Exterior plywood panels were sawn to correspond with the bevel of the specially run molding and tightly fitted with a sealing of white lead paste. Corners were formed with $\frac{5}{8}$ " quarter rounds. The siding—4'x8' sheets, cut to 2'x8'—is painted beige, the molding to-bacco brown.



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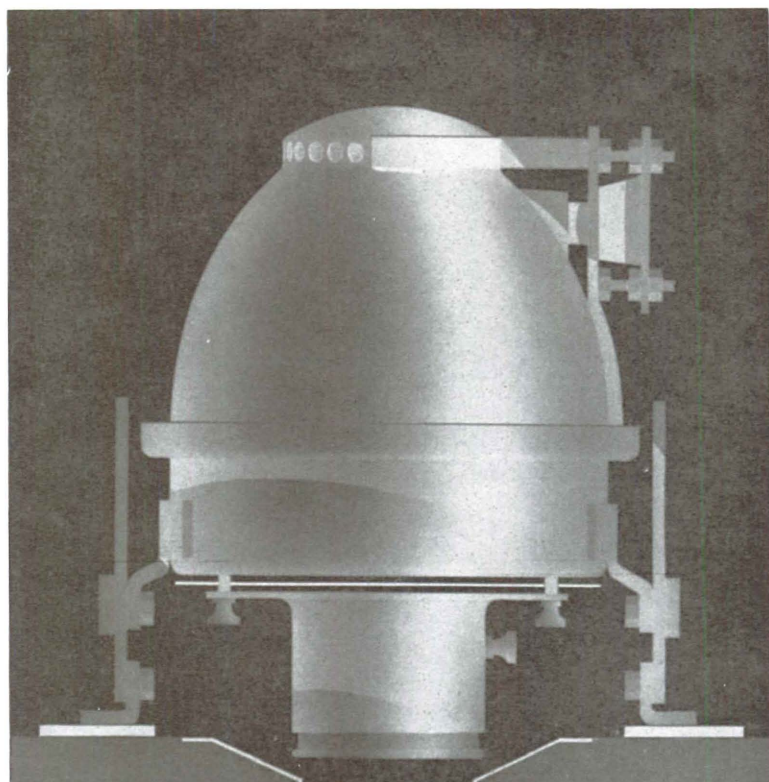
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guages intended to display the voice. The content is disregarded in favor of the tones.

Singers who attach a group of commonplace songs in English at the end of the program, as if to indicate that the serious business of the evening is completed, seldom make a realistic effort to solve the expressive problems of English diction. They prefer to sing in a foreign language, where the routine can be learned by imitation. And they are generally careful to avoid any song literature in English which will make demands on diction. The trick of operatic singing is to pitch the tones to the farthest acreage of the auditorium, regardless of acoustics; in art-song the art is to sing words.

Garbled English diction is the fault not only of singers but of the composers. The melody of an art-song must grow from its words. Good American popular composers know this and point the vernacular with music often in masterly style. Our highbrow composers show less care to respect the natural rhythms of speech. The encore composer stretches any language to fit a pretty tune.

I have only praise for the labors of those who believe that each song needs its native language, that Mussorgsky is best in Russian, Falla in Spanish. But I have learned also that the songs of Hugo Wolf, which are settings of poetic content, somewhat removed by intellectual effort from the more naive lyricism of ornamented speech, need to be translated, if they are to be fully enjoyed by those of us who have not a great readiness in German. And I must admit that the *Songs and Dances of Death* by Mussorgsky, though they lose tone in translation, cannot impart the pity and terror of their meaning when sung to an English-speaking audience in resonant Russian vocables.

The purists are fundamentally correct: when performing the literature of the *lied* or of the *mélodie*, there is no substitute for native diction. Little if anything is added to the music but much may be lost by arbitrary verbal interference when songs by Schubert are translated. When Schubert chose to set to music a good German poem, the effect is not improved by substituting a more or less literal rendering in English. Many Schubert texts consist of lugubrious and sentimental verse of an outworn fashion; as German speech set to music they will never become good Italian or French or English with that music. To find the same pleasure in song, which will tolerate no compromise, we English-speaking listeners will have to search in the song-literature of our language.

Now roars in a blast from my friend John Edmunds, a founder of the Campion Society, answering my discreet evaluation. "About the Schubert songs: isn't there a question to be raised—namely, if Schubert set bad German poems to good music, will the Germans accept the sum total? Are the poems transfigured by the composer? Could Bach transfigure Ella Wheeler Wilcox? I suspect that German listeners can anesthetize their literary perceptions when listening to *lieder*. I suspect that English-speaking people will not and cannot. Shouldn't we say, 'An end to self-deception!' Let us have every song in our own language. If the translations aren't good enough, let us demand better. Perhaps Debussy and Fauré can't be decently translated; then let us not sing them but use the time to explore the vast treasure house of English song. Dowland and Purcell are virtually unknown." And so on: I cherish every word.

Of course you can object to the argument in each sentence. MacArthur's farewell and Lotte Lehman's farewell are not great literature; yet listeners of the utmost good taste and sophistication have been moved by them, as Schubert was moved to song by poems that still stir feeling in the Germans. Local poetasters furnished Bach, at his request, the texts of his cantatas and passions, for which critical biographers unnecessarily apologize. Why should we anesthetize our enjoyment of the peculiarly French quality of Debussy and Fauré, if the single alternative must be to disfigure them in English? We cannot "couple the Words and Notes lovingly together," as the composer intended them, in every translation.

One can say, The other nations do this. On the one hand a purism of unintelligibility, on the other an intelligible chauvinism. In answer, I turn to the eighteenth century flexible doctrine of good taste. No rule will solve the argument. If the song can be rendered in English without serious musical damage or with enhancement of its whole effect, let us have it in English. If not, give us the original. But let us keep the song, the innocent victim of the argument, in whatever form we can enjoy it best. Let us cry, Guilty! to the real indictment, that we have neglected, that we have put out of our music and our lives the literature and the art of English-speaking song.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

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(929) Architectural Porcelain Veneer; Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, Calif.

CABINETS

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens: quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-

enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Ind.

DECORATIVE ACCESSORIES

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belongs in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison

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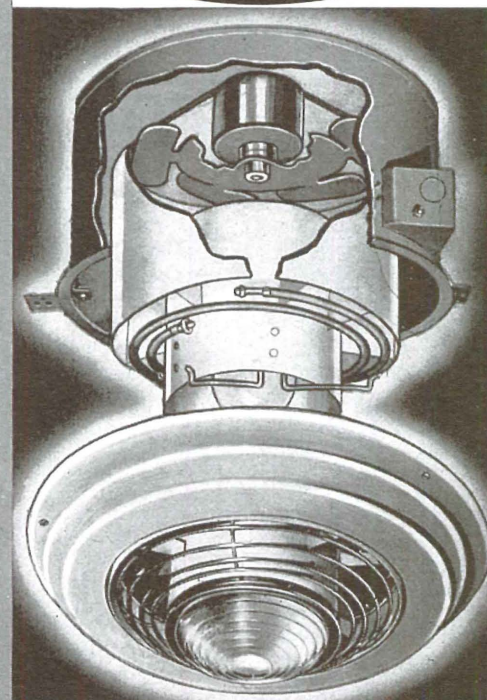
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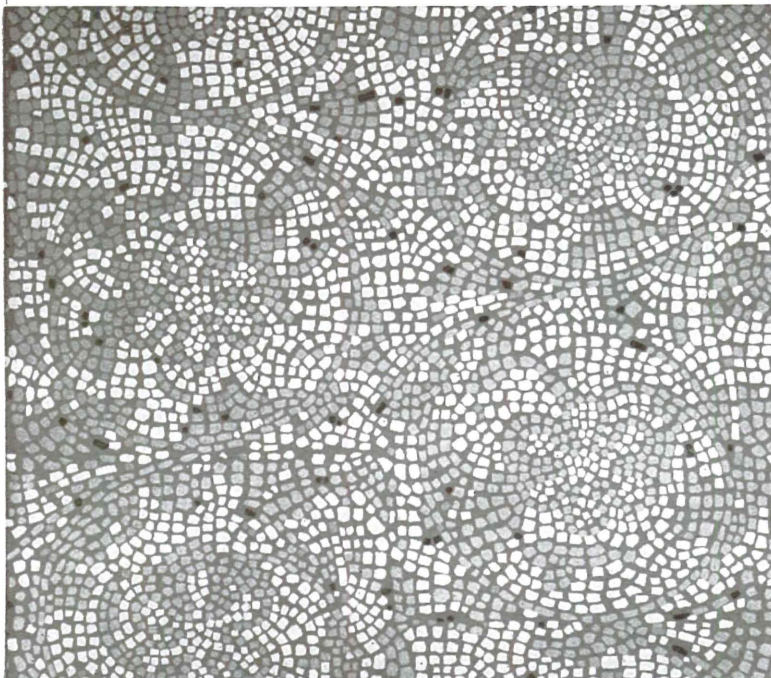
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(161a) Highly original fabrics for custom lamp shades. Contemporary in design, utilizing unusual and striking decorative details. Individually designed to carry out all specified decorative motifs. Most unusual. Fabulous Fabrics.—8273 Clinton Street, Los Angeles 48, Calif.

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand printed and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago, 11, Ill.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English imported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics, 106 S. Robertson Blvd., Los Angeles 48, Calif.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Folis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefabricated at slightly higher prices; well worth investigation.—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

HARDWARE

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

HEATING & AIR CONDITIONING

• (9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Fasco Industries, Inc., Rochester 2, N. Y.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox

heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29— $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (156a) Modulated Heat Flow: How to Tame Your Forced Air Heating. Describes Thermodulor controls, engineering achievement for modulated control of forced air heating. Any furnace operated by Thermodulor control (instead of ordinary on-off, full-operation only, controls) provides heating comfort free from such defects of on-off operation as: cold blasts at starts, then hot blasts and overheating; uneven temperature and uneven distribution of heat; cold floors and chilly drafts; noisy furnace and blower operation. This improvement provides modulated warm air flow that is continuous while heat is needed and modulated in temperature and velocity in accordance with comfort requirements. The result is soft, even, modulated heat flow, always at just the right temperature and velocity for comfort. Thermodulor controls distributed through authorized heating dealers and contractors by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26, California. MA. 9-1491.

• (127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grilles; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

(142a) Residential Exhaust Fans: Complete information installation data Lau

Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; ar-

continued on page 36



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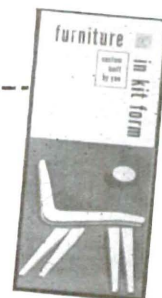
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for descriptive folder



Unesco starts out from UNO conception that the world is one world, and that, in the long run, what concerns one concerns all. So that what would once have been considered officious meddling is now justifiable as long-term self-preservation.

Education, for instance. In another age, the fact that half the population of the world could not read or write would not have interested the other half. Today, via Unesco, it certainly does. And this basic education is not just charity. It matters to everyone. The world's population increases by 50,000 **a day**. But the food supply hardly increases at all. If the world is to be fed, these backward parts of the globe must be pressed into service.

That is another of Unesco's chores. Its scientists and engineers, in a conference at Algiers have got out a programme for reclaiming dustbowls and deserts and making them bloom like roses. It **can** be done. But it won't be done unless someone—Unesco for instance—takes the initiative.

It has accelerated enormously the flow of scientific knowledge which might otherwise have got bogged down in some laboratory or university . . . It has got out a coupon scheme so that anyone can buy foreign scientific literature regardless of currency restrictions . . . The New York Times, in an editorial entitled "Unesco's Pilot Plant" had this to say:

"Twenty million dollars, spread over twelve years and six far-flung areas, doesn't seem like much money in these days. Yet, spent as the United Nations Educational, Scientific and Cultural Organization plans to spend it, this sum can leave its mark on the lives of countless millions of human beings. Unesco has unanimously endorsed a plan for 'a world-wide drive against illiteracy and low living standards.'

"Specifically, it proposes to set up educational centres in Latin America, the Far East, Equatorial Africa, the Near East, and South-east Asia, in which teachers will be trained for work in the field.

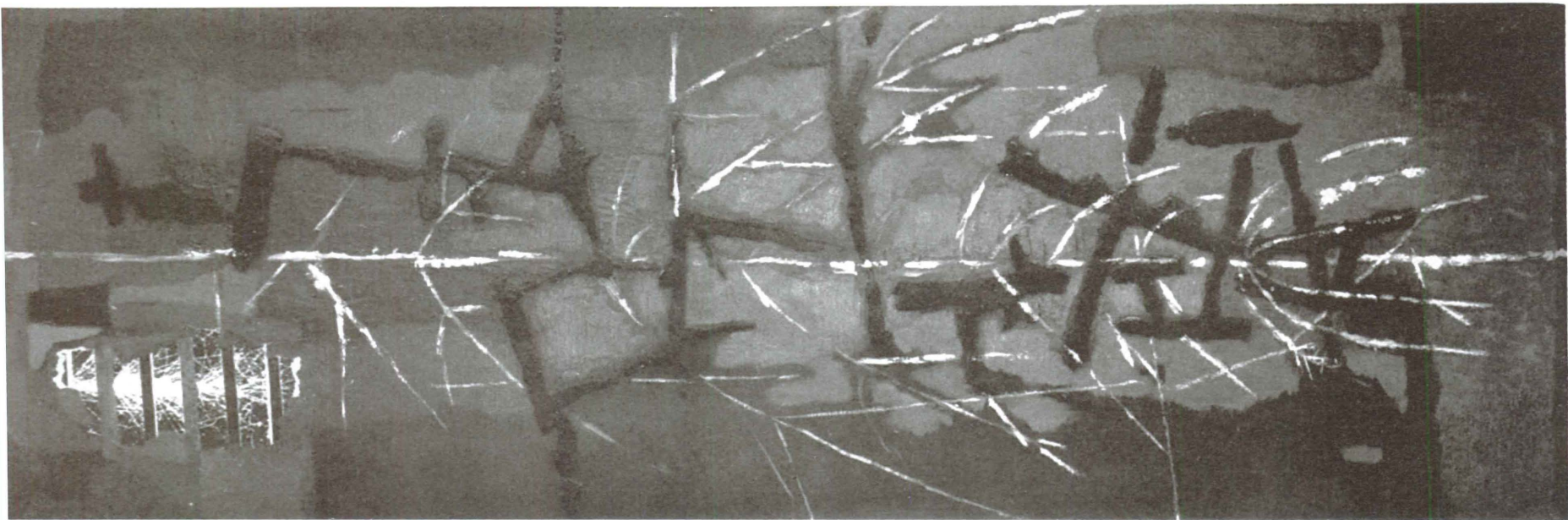
"The present project comes out of the pioneer work of Dr. Jaime Torres Bodet, former Minister of Education in Mexico, now Director-General of Unesco. Dr. Torres Bodet attempted a 'simultaneous attack on illiteracy, ill-health and soil erosion'—three of the basic causes of rural poverty. Unesco is now in a position to extend this attack to all sectors of the earth where its representatives are allowed to operate. Several hundred trained recruits a year, each one capable of training others, will go into this bloodless battle against misery.

"The drama in this adventure is not the drama of drums and trumpets. But what if projects like these save multitudes from blindness or death, what if many who have always been hungry learn how to produce enough to eat, what if a little light shines for those who have been living in medieval ignorance! Unesco's \$20,000,000 and twelve years will not bring these blessings to all who need them, but the new programme is at least what Dr. Torres Bodet called his Mexican experiment—a 'pilot plant', a landmark on the road toward a happier future."

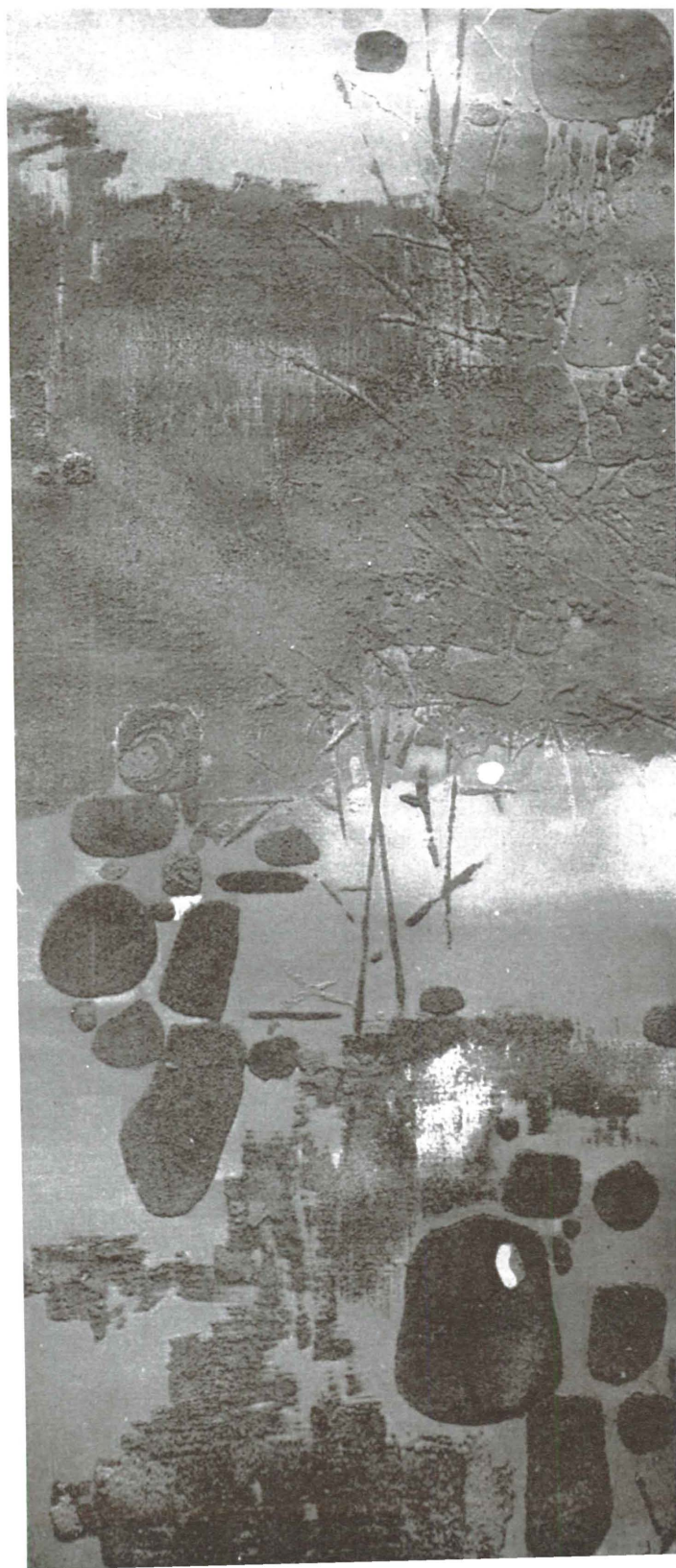
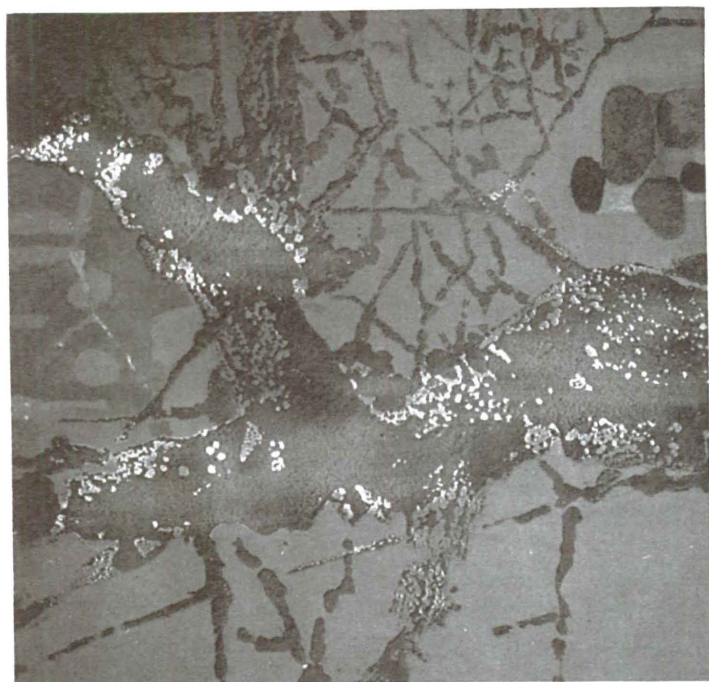
While outlining the many different aspects of the work accomplished Jaime Torres Bodet said that "that direct action on these projects not merely postulates techniques and tools. It also requires above all men and money. The men—by which I mean the experts—are hardly enough to go round. At least Unesco can collect and mobilize the available ability and goodwill, and it has resolutely applied itself to the task of increasing the number and improving the quality of candidates for this work, and of training them in ever-increasing numbers."

He emphasized that the success of the work to be undertaken would require the redoubling of faith, tenacity and enthusiasm: "Unesco is not a luxury designed for easy times. For my part I have always thought of it as a heroic effort, and it is in the most difficult days that the world has the greatest need of it."

From the Unesco Courier



GYORGY KEPES



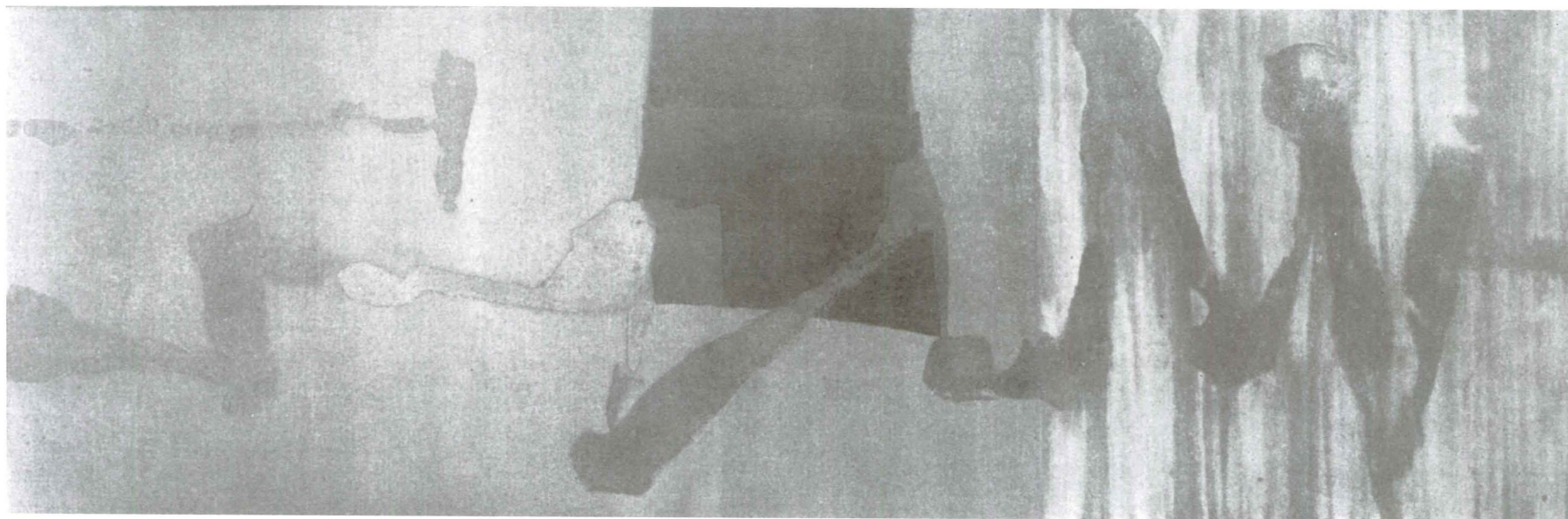
Scheduled showings: University of California School of Architecture at Berkeley, last two weeks in May

San Francisco Museum of Art, month of June.

San Diego Fine Arts Gallery, in August.

Long Beach Municipal Art Center, in September.

Los Angeles Art Center School, in October.



On Cape Cod in Wellfleet a modern house designed by Marcel Breuer hugs the side of a small lake isolated in the woods. It is here the Kepes family comes each summer and it is here that György Kepes once again started to paint. For a long time, in fact, during many of his years in America, he had stopped and though his name was synonymous with the best in design, photography and teaching, it was rarely associated with painting. This was strange since Kepes in his European days had always been an ardent painter. But a year ago last summer he started again, tentatively at first, experimenting with the world around him, with the light-bathed lake and weaving trees near his house. From the beginning his new paintings were frankly emotional and less formalistic than his early work which was loosely associated with Bauhaus traditions. These paintings of the last two years are concerned with Nature and only with Nature. They are not in any sense abstract but on first glance might seem so, because Kepes often takes one small motif from a landscape around him and magnifies it both physically and psychologically until it becomes the symbol of a whole macrocosm. Perhaps his interest in science and what he so aptly calls "The New Landscape" has suggested this way of seeing to him. For several years he marveled at and experimented with new kinds of pho-

tography which, by means of magnification and speed, revealed the processes and structure of nature. The design of lightning, a drop of milk breaking as it falls, the complexity of the tiniest cell, the sweep of aerial perspectives—these are elusive experiences which modern photography has caught and made familiar.

But I think Kepes is more influenced by Oriental art than by Occidental science. His quiet, serene and resolved canvases seem strangely removed from the violence of American urban life and curiously suggest why he was better able to resume painting during his Wellfleet days, when he lived in intimate contact with nature. I know of few people who respond more joyously to the out-of-doors and to the small and large phenomena of sand, grass, trees, water and light. For him order, proportion and thoughtful manipulation of scale are prime requisites. He uses painting as an escape from the vulgarity and confusion of present-day life, for he is that strange paradox—a man totally versed in twentieth century techniques and ideologies but yearning for a private world of greater simplicity. Witness the fact that he still refuses to own or drive a car because he feels he will see less if he moves too fast.

There are certain general impressions which remain after visiting an exhibition by Kepes; the predominantly low-keyed but rich color, the

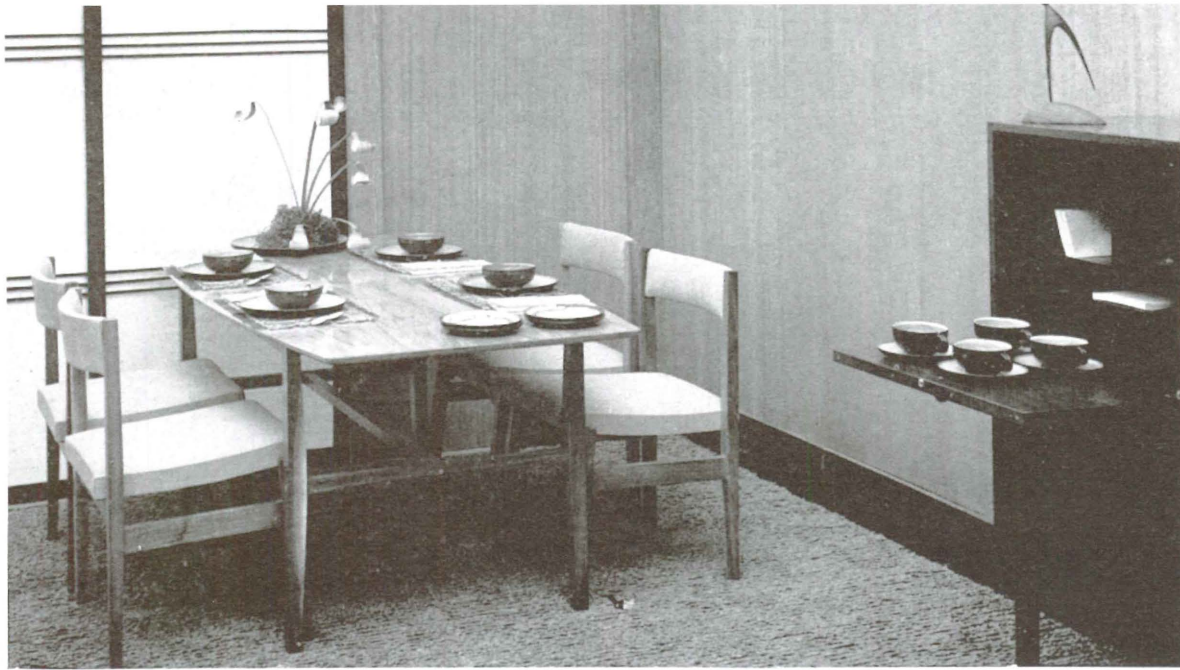
pervasive sense of light weaving across and behind the mat surface of his painting, an emphasis on textural variety borrowed more from the feel than the look of Nature, the tendency to magnify a tree, a leaf, a twig into generic and universal forms, and finally the emphasis on long horizontal or vertical canvases which recall the shapes of Chinese wall paintings. These are some of his characteristics.

Recently in the catalogue of the University of Illinois Contemporary American Painting Exhibition Kepes wrote about his work. He said, "I am searching for those low-energy experiences which, in their subdued scale, allow more embracing patterns of order. I am seeking affinities between my complete moments and the patterns of my surroundings and have found for myself a new meaning for landscape. The tranquil, yet very much alive, rhythm of some age-old, commonplace experiences—a sunset, branch of a tree—suggest for me the coherence and completeness so lacking in our urban industrialized chaos. By painting them I keep them to guide me to the rich potential values inherent in the new landscape of the scientific world.

"I love to paint, and, to be honest, I love my paintings, and very much hope that others will feel the same way about them."

KATHARINE KUH

ASSOCIATE CURATOR OF PAINTING AND SCULPTURE,
THE ART INSTITUTE OF CHICAGO



GLENN OF CALIFORNIA



CALIFORNIA CONTEMPORARY DESIGNED BY MURIEL COLEMAN
PHOTOGRAPH: HAINLIN STUDIO

PACIFICA

A PROJECT IN COORDINATION; A NEW CONCEPT IN THE MERCHANDISING OF HOME FURNISHINGS



This has been a very successful attempt to organize an attitude of mind, to state a way of living in terms of the objects that create the environment within a house. It is a gathering together of many things for the purpose not only of illustrating a theme, but in order to bring into reality the means of achieving pleasant informality in present-day servantless living. In general the tone derives from the implications of the title given to it, and the work itself leans heavily upon the enormous background developed through the years by designers, artists, and architects working in Western America who have been influenced by the patterns of the living devices of the Pacific cultures.

Actually Pacifica is the means by which some of the best of these trends have been organized by Harry Jackson and his collaborator, Henry Humphrey, for the purpose of making these objects available on a practical basis and at reasonable prices. Some of the best talent in the Western area has made its contribution, and many of the more progressive and contemporary minded manufacturers and distributors have become associated with the project which includes an effort to merchandise on an entirely new basis the kind of home furnishings that is not limited to style but is amenable to constant growth within the area of the idea.

This is the first workable plan by which this trend has been actually projected in the home furnishings field. No effort has been made to be implicit in the selection of wood or metal, in the choice of fabrics or accessories, but rather the point is made of the breadth of the program and its allowance in latitude of design.

In a sense, Pacifica pioneers a native design that has been adjusted to contemporary living needs. It is also a new method of merchandising by which the coordinated products can be made available readily. The amazing response to the entire project is evidence of a growing public demand that is often more progressive than the attitudes of those whose commercial purpose it is to supply such a demand.

AMONG THE FIRMS PARTICIPATING WILL BE FOUND SOME OF THE MOST PROGRESSIVE NAMES IN THE HOME FURNISHINGS INDUSTRY:

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← MODERN COLOR

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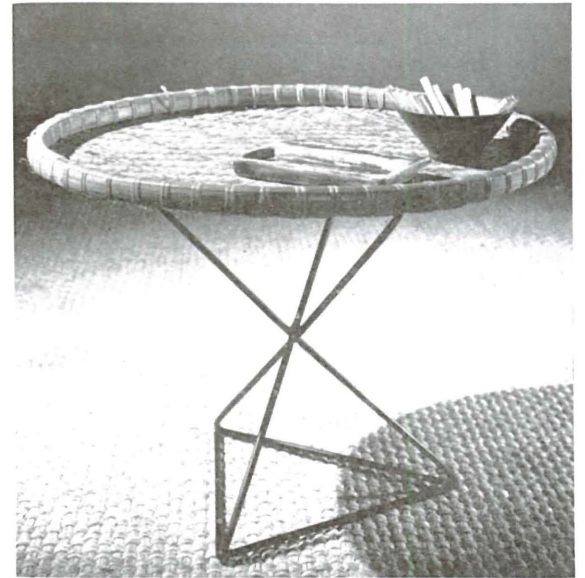
MODERN COLOR BASKET DESK— PHOTOGRAPH: JULIUS SHULMAN

CALIFORNIA CONTEMPORARY SUKIYAKE TABLE DESIGNED BY PETER ROOKE-LEY





LUTHER W. CONOVER—PHOTOGRAPH: LE TYRRELL



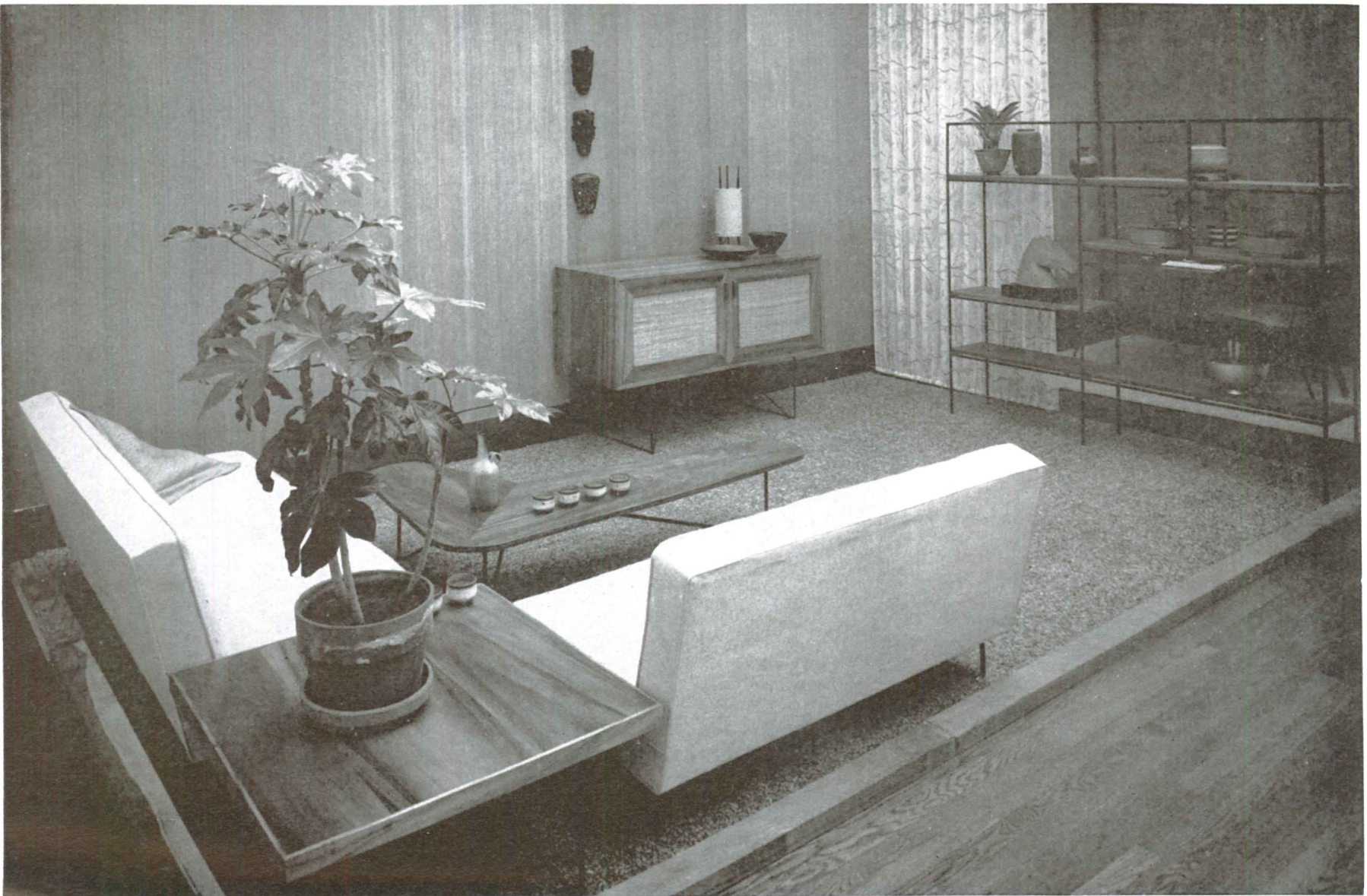
LUTHER W. CONOVER TRAY TABLE— PHOTOGRAPH: FRED LYON

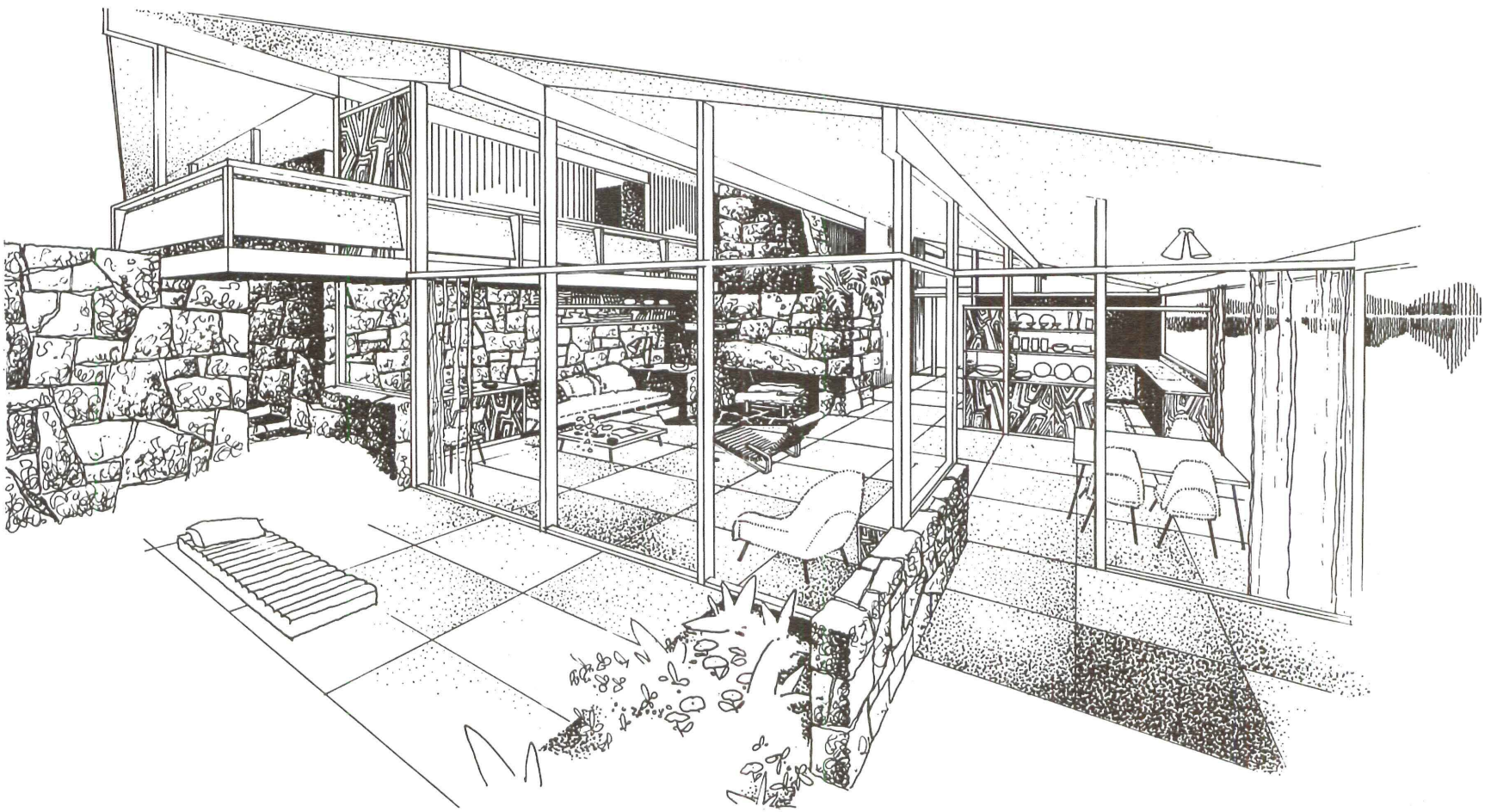
BROWN SALTMAN COMPANY—PHOTOGRAPH: S. W. TOTTEN



PACIFICA

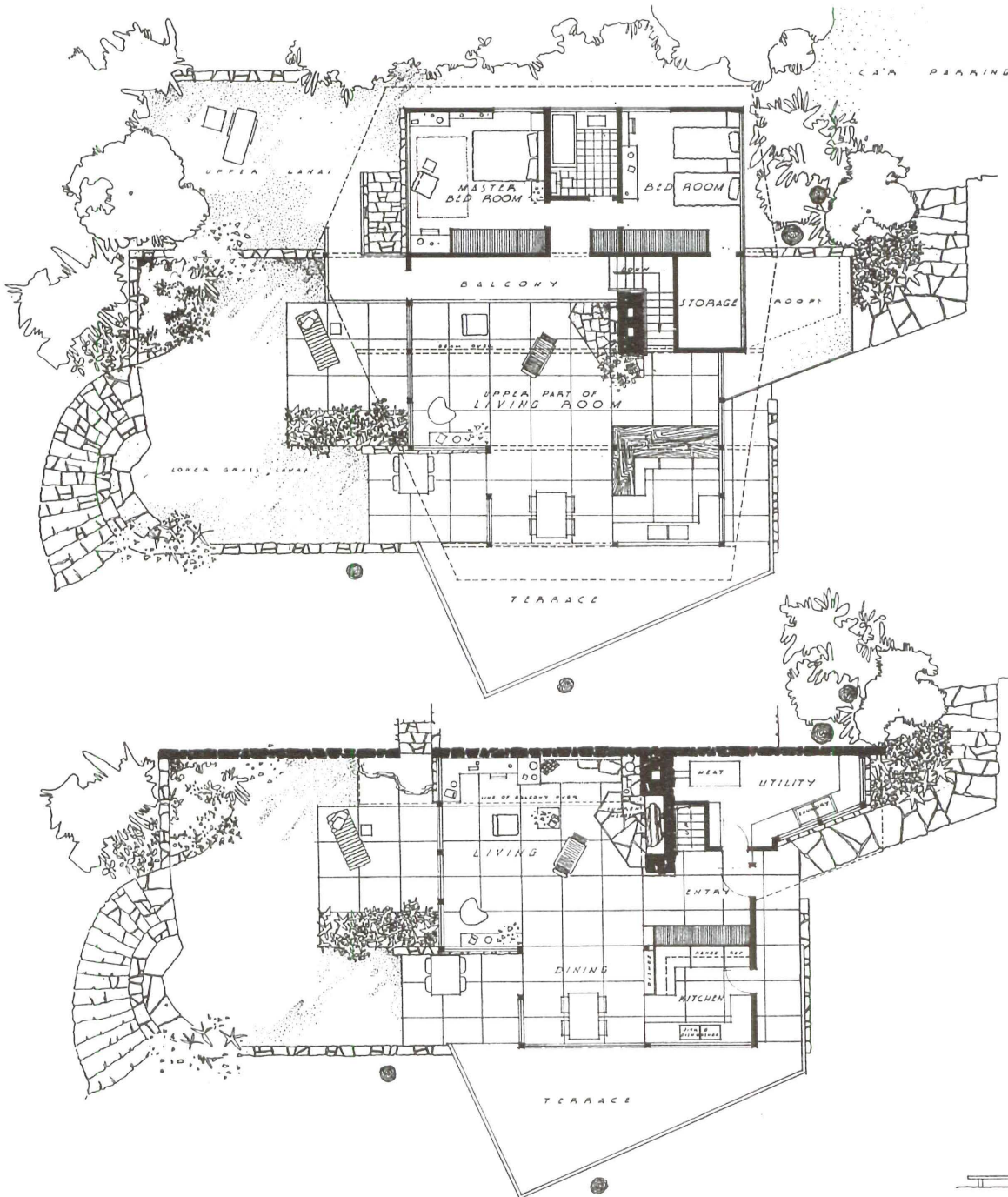
A GROUP OF FURNITURE AND ACCESSORIES FOR PACIFICA





WEEK END HOUSE

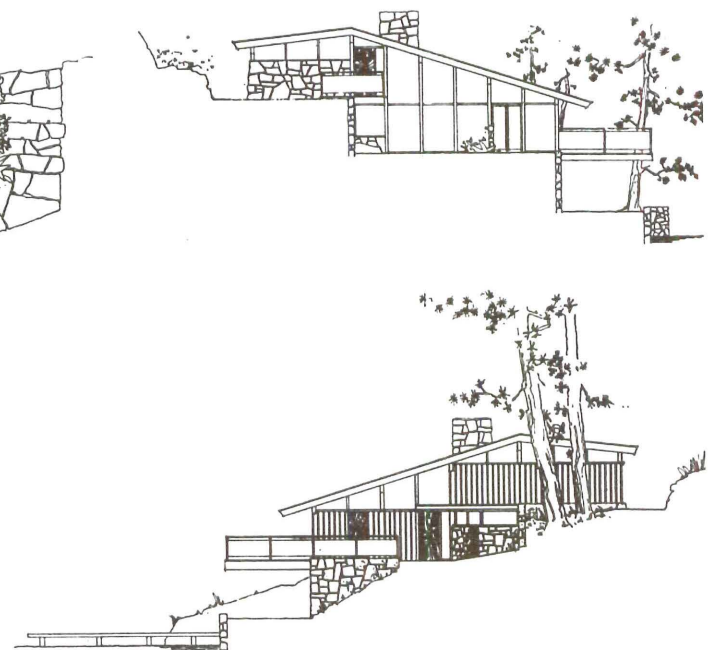
JOSEPH F. MOODIE, DESIGNER

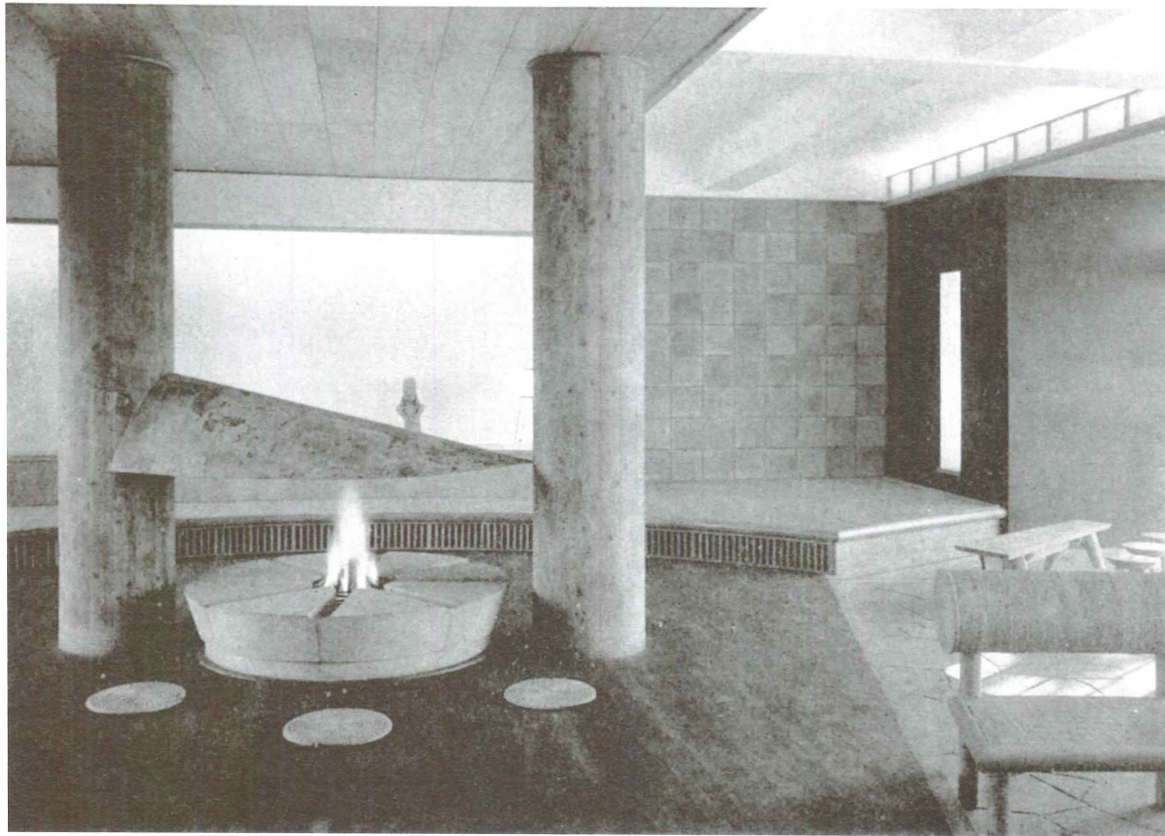


This design for a week end house on a lake in central Washington is oriented to long rock walls already existing on a steep site. The problem was largely a matter of integrating design into the available building space.

The living area is on two levels; the upper level used for the bedrooms and bath opens to a balcony ending in a stairway to the living, kitchen and dining area.

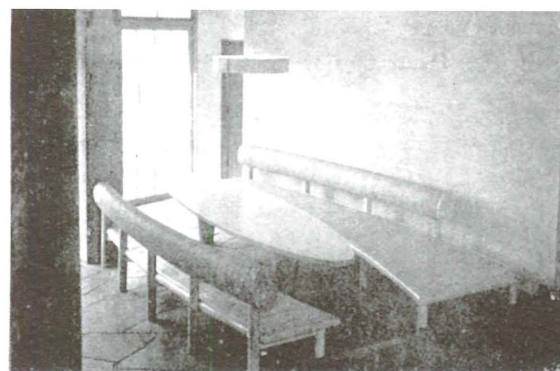
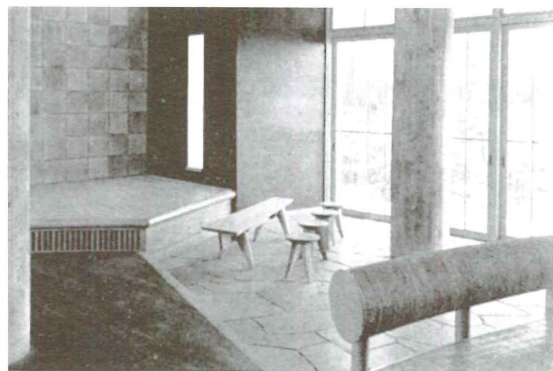
The house is pleasant and relaxing in conception and well arranged for informal living; a large terrace on the living room end adds considerably to the use of the property.





"Soon after my first arrival in Japan after the war two years ago, I visited Keio University where my father had taught for almost 40 years. There was a meeting of many of the professors who knew him well, upon which occasion I was greatly honored by the suggestion that I might design something in his memory. It was thus that I started my meeting with and collaborating with Mr. Taniguchi in the designing of a suitable memorial. It was felt that a room and garden would be the best expression I could offer, wherein the spirit of my father could be best perpetuated. It was to be a place of relaxation and contemplation upon the ideals of beauty expressed by my father's poetry. I like to think that my undertaking this was appropriate not merely because I was his son, but because by background and birth I happened to be that combination of viewpoints of East and West embodied in his poetry. I felt that if I could offer a continuation of that bridge which is the common language of art, I will have offered my part to the human outlook that must one day find all people together. The end of war leaves the unborn future to the youth, and that I might speak thus to the youth of Japan in reconciliation of wounds was my privilege. It is really for the young students of Japan not only of Keio that I leave this spot, where I hope they may all find sanctuary.

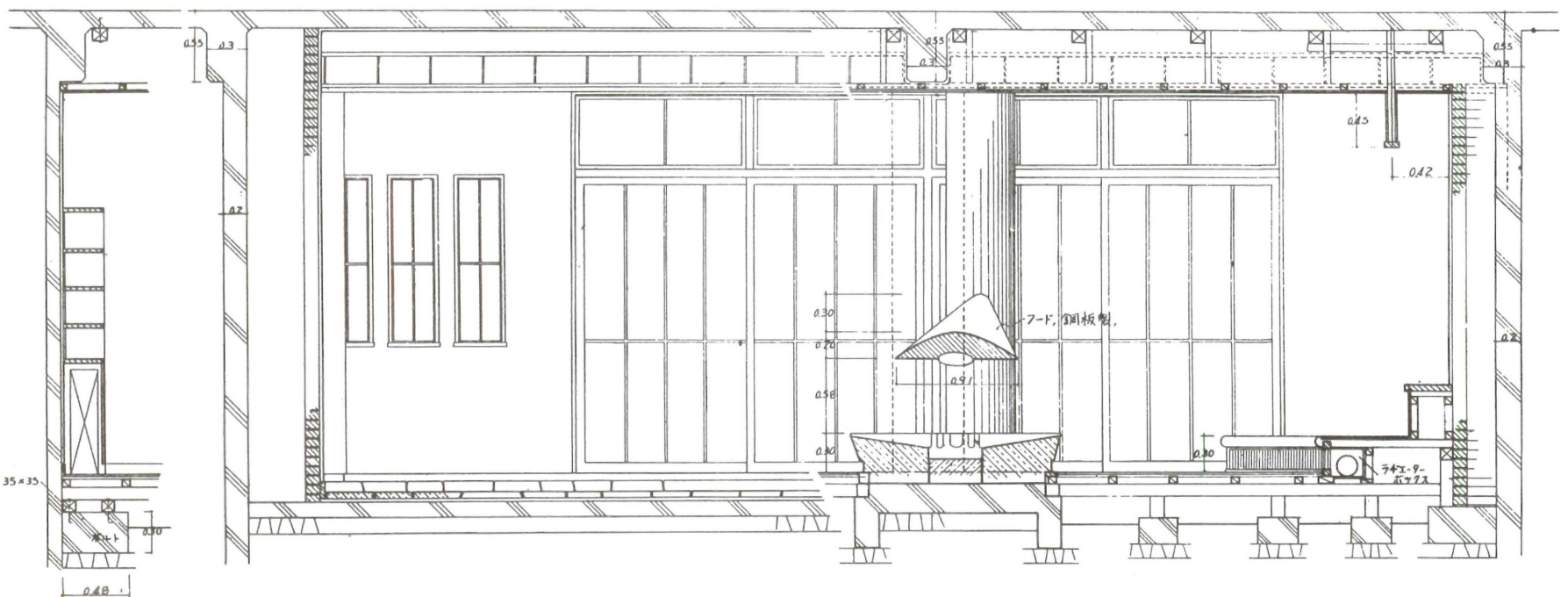
"It was most fortunate that place was found available in the building of this new Faculty Retreat in which this project could be incorporated. The sight looks out onto the west where the setting sun silhouettes my sculpture "Mu" making of it an ishidoro of celestial illumination. The iron sculpture "Gakusei" rising into the blue sky is my dedication to aspiring youth."—ISAMU NOGUCHI.



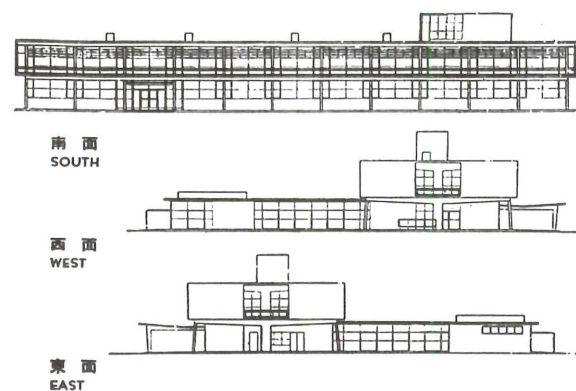
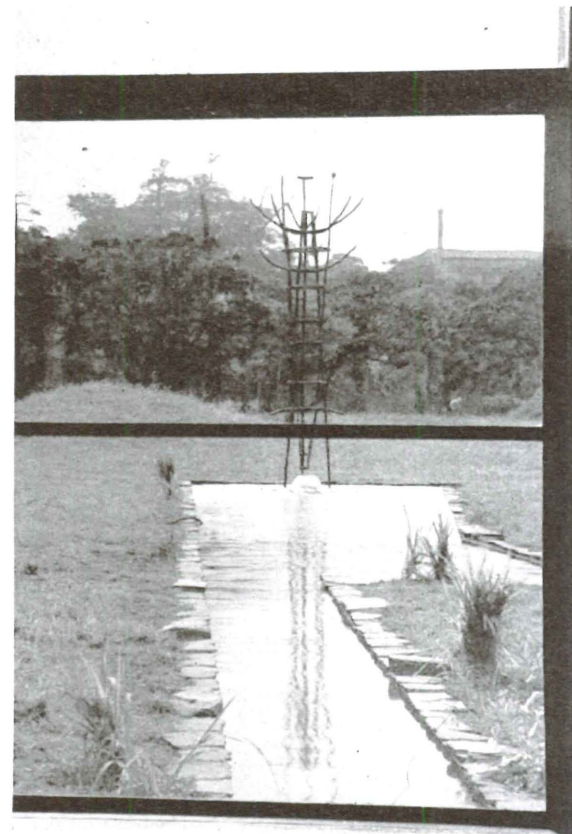
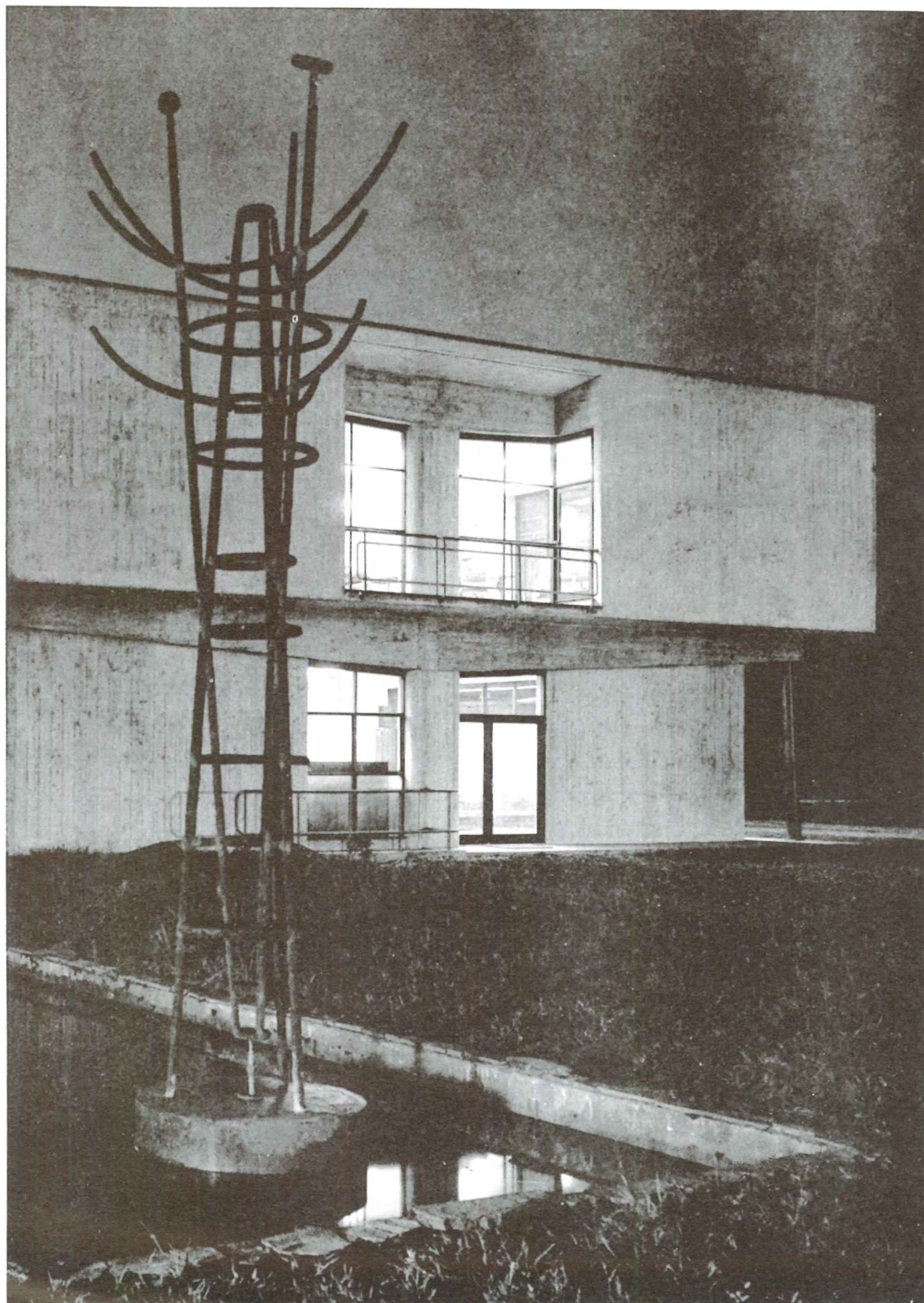
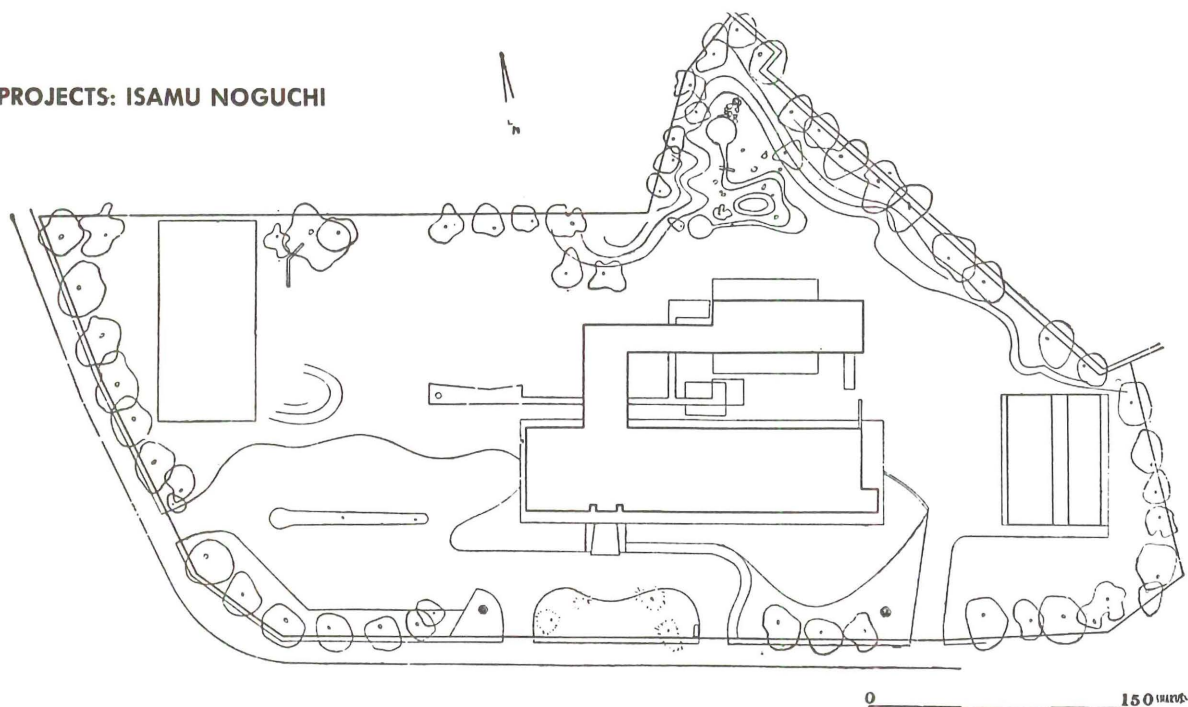
PROJECTS: ISAMU NOGUCHI

CONVERSATION ROOM, INTERIORS AND GARDEN: ISAMU NOGUCHI

IN THE FACULTY RETREAT BUILDING, KEIO UNIVERSITY, JAPAN: YOSHIRO TANIGUCHI, ARCHITECT



PROJECTS: ISAMU NOGUCHI

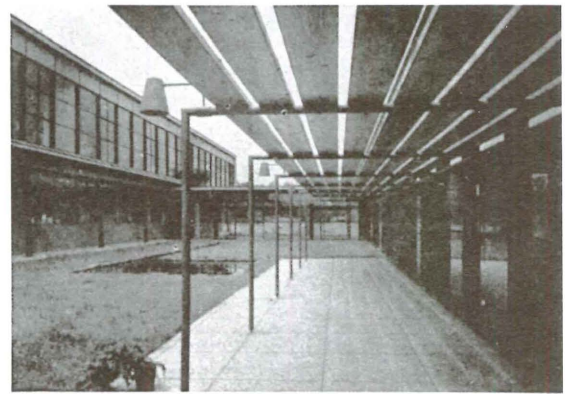
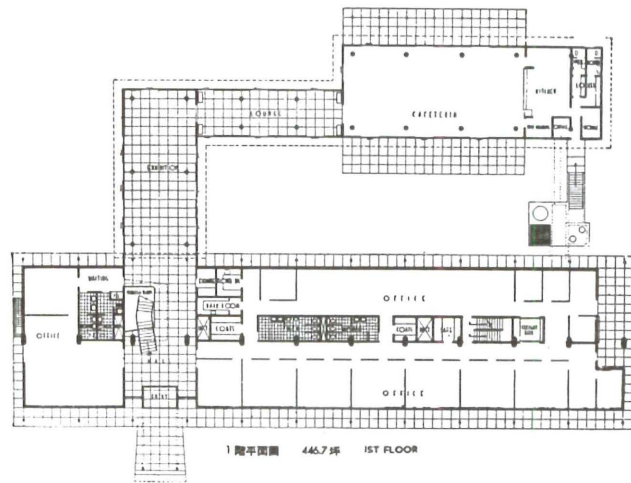
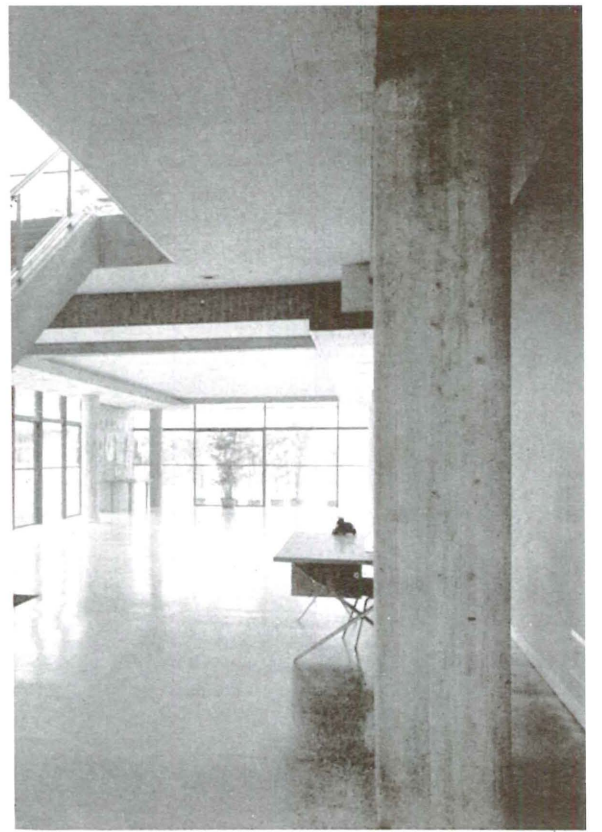
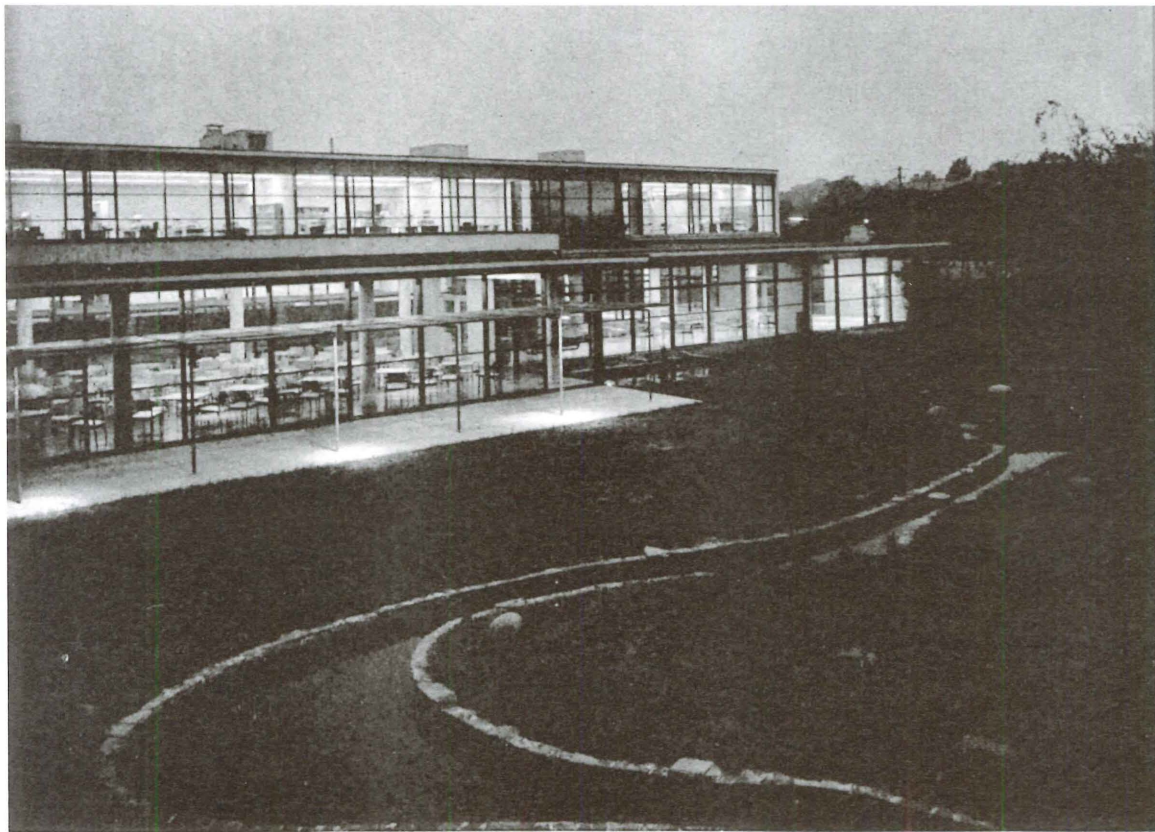


GARDEN AND SCULPTURE FOR THE READER'S DIGEST TOKYO OFFICE: ISAMU NOGUCHI

A. RAYMOND, ARCHITECT; L. I. RADO, ARCHITECT

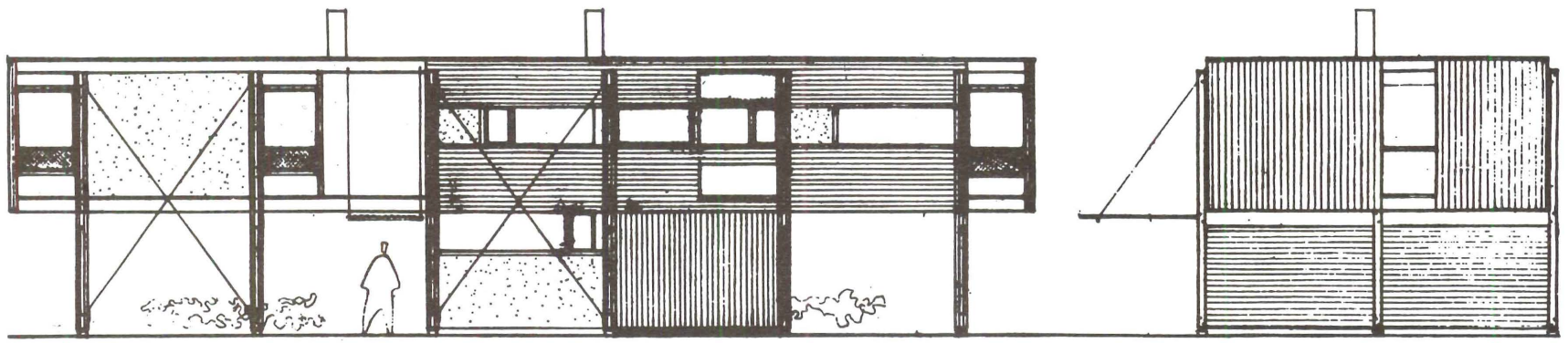
The new garden designed for this modern building by Isamu Noguchi becomes a creative addition to the great art of Japanese gardening. The placing of the pools and sculpture, the creation of flowing fountains, and the recapturing of the sense of area is merely another evidence of the growing dimension of this very talented man.

The building itself contains two floors of offices, and flexibility of arrangement is achieved by movable partitions. The entrance hall leads directly to an exhibition area next to which there is a lounge and cafeteria serving both staff and visitors. The cafeteria has paved and shaded terraces giving on the south to the inner court, and facing a north garden which has been built against the remains of an ancient moat wall.



PHOTOGRAPHS: HIRAYAMA

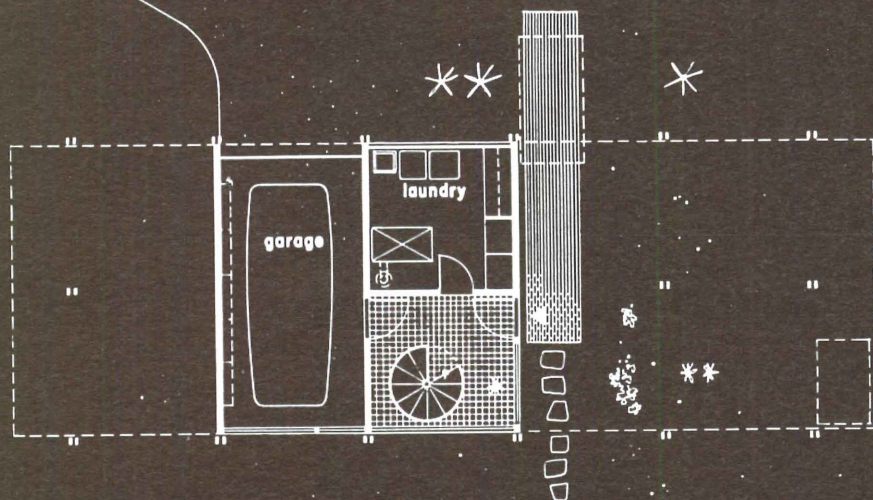




north

west

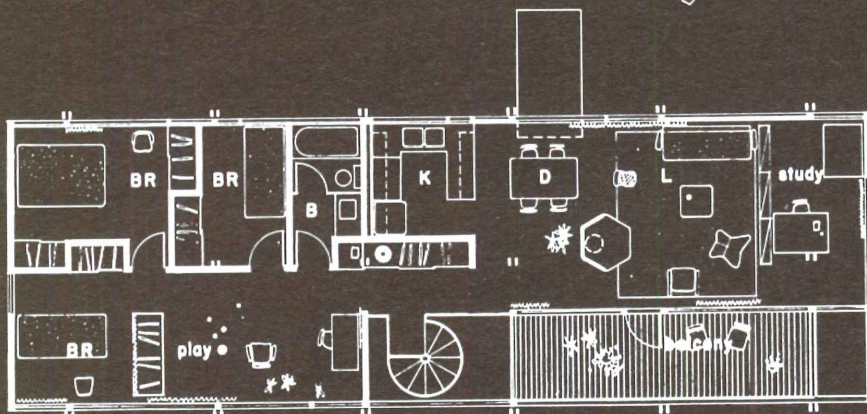
HOUSE IN THE NORTHWEST



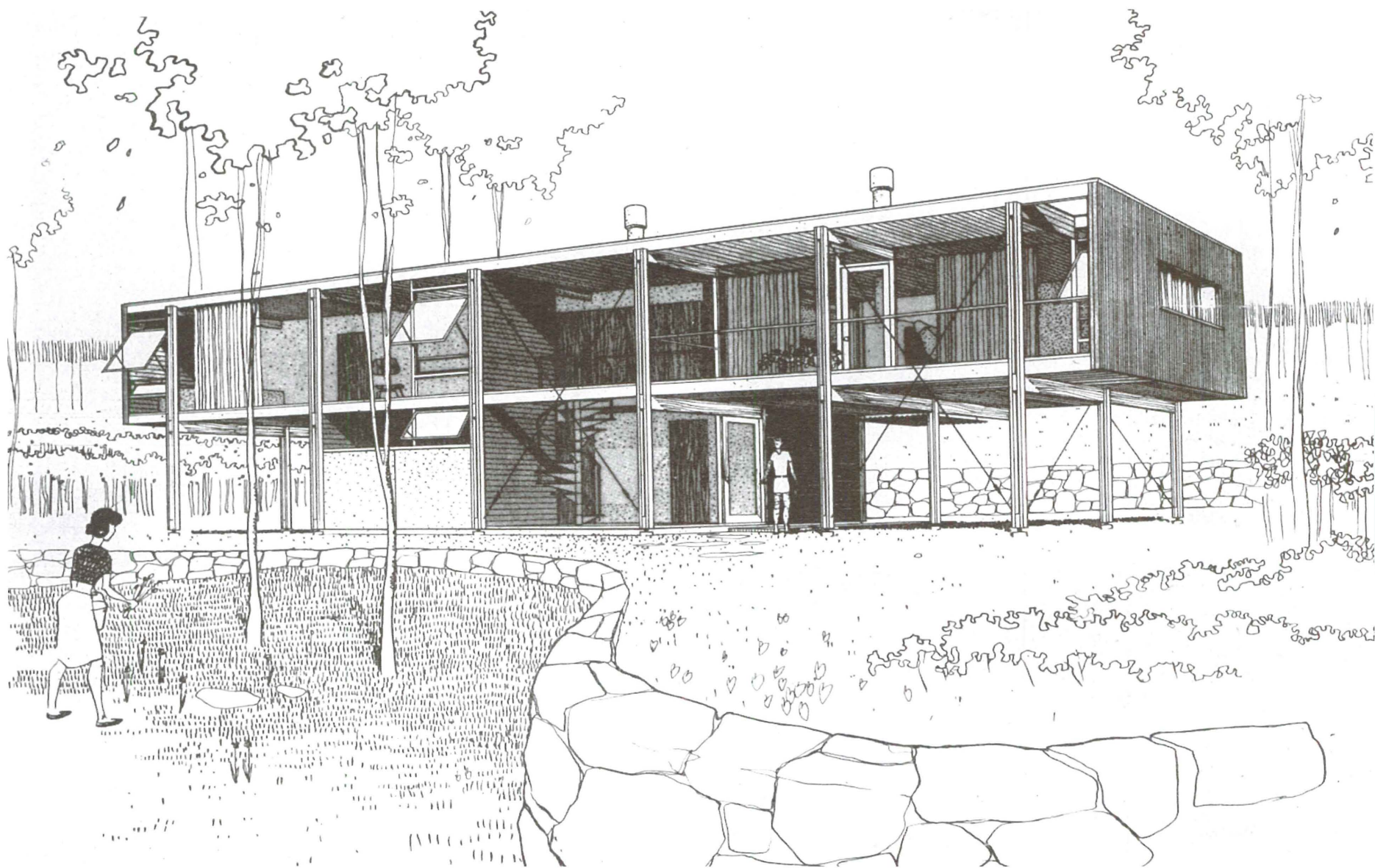
ground floor



WENDELL H. LOVETT, ARCHITECT



main floor



This house was designed as a frame for living, indoors and out. It rests lightly on the landscape, contrasting sharply with the solid softness of the rolling hillside about it. Its vital quality stems from a wooden structural frame in which posts, beams, and slabs of joists are easily used, seen, and articulated, one from

another. The principal indoor living spaces are in the upper half of the frame, sleeping spaces to the west, living to the east. The lower portions of the frame contain a garage, an additional covered space for an extra car, a laundry and furnace room, an entrance space with stair, and a covered outdoor terrace.

The fixed or static portions of the house were consciously minimized, and with the structural frame provide only the basic disciplines for life. The building is then permitted to perform its intended functions, i.e. to provide a means for the creation and control of an environment, and to become a medium of human expression.



"You've got a long, long road ahead of you, young man,"
by Barney Tobey. (Reproduced by permission, copr. 1951,
New Yorker Magazine, Inc.)

AN ART MUSEUM EYES THE

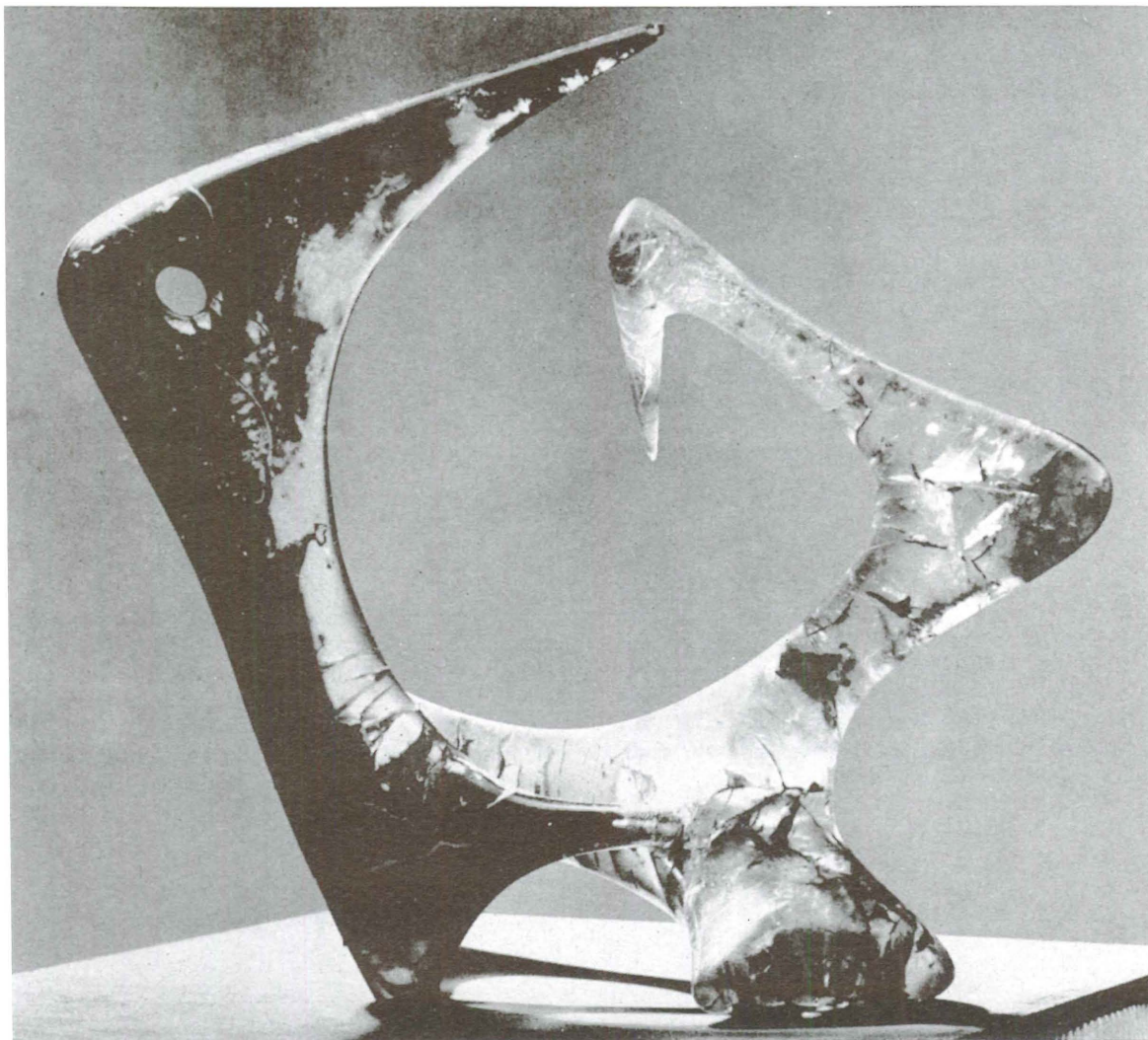
AND FINDS **PERSONAL VISION**

BY BARTLETT H. HAYES, JR.
DIRECTOR, ADDISON GALLERY OF AMERICAN ART

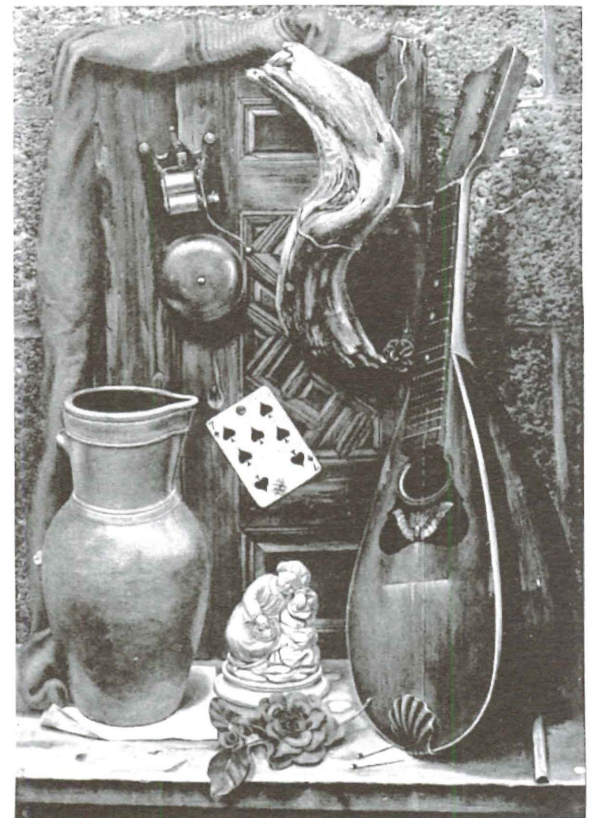
One of the essential differences between Art and Science at the popular level is not, as some would have it, the question of creativity (both are creative), but of credibility. A scientific fact is, indeed, a truth, but even the scientist acknowledges its truth only under certain conditions. Change those conditions and the truth changes. . . .

An artistic fact is, in truth, no different. An image is no more absolute than a law. Both are derived by and for the convenience of men. But people, who comprise the public, forget that their separate experiences are personal and believe every observable "truth" to appear the same to all observers. . . .

Because, out of ignorance, certain charges have been made in otherwise authoritative quarters, that new forms in the arts cannot be truths and that their creators are aligned with the basest social motives, the Addison Gallery at Phillips Academy, Andover, installed in January of this year an exhibition designed to reason about this matter of truth with people whose only method of logical comprehension is the use of the word. Accordingly, the visitor to the Gallery is conducted before an assembly line of two and three-dimensional works of art, the conveyor belt for which is a running commentary presented in brief installments as he passes along. The technique has been adopted with some success in the past and though the works of art suffer somewhat in the enjoyment, there seem to be enough people for whom any new painting or sculpture is sufficiently incredible to justify the procedure.



NAKED TRUTH



TROMPE L'OEIL by Richard Boyce

As with most activities, the basic training of the artist involves control. In his second school year, the art student is required to select and arrange the subject matter. But there is still a long road ahead. For the difference between ideas and emotions visible is comparable to the difference between copying a piece of writing with careful penmanship and giving form to original thought in prose or verse.



ENAMEL DISH by Myra Rankin

A work of art involves the skillful manipulation of natural materials under the imaginative (intellectual or emotional) guidance of the mind. The fineness of the geometric bowl or the fluid sensitivity of the enamel dish result from a coordination of skill with taste that comes from contemplating the long road of personal experience.

WALPURGIS NIGHT by Leo Amino

Style corresponds to the truth of outward or inward vision, rather than to the topic. At first, this construction seems to be a purely inward (subjective) construction of the mind, for it results from no recognizable thing. On further consideration, however, it appears to possess an outward (objective) interest in the plastic material and its translucent texture which, in turn, are shaped by an equal outward regard for the theme. Color and form are consistent with the ancient idea of the witches Sabbath when the clawing spirit of evil commence their May Day Feast. Another artist would have conceived it differently.

THE MISCREANT by Robert B. Howard

No representation can state the whole, or naked truth, otherwise the work would *become* the thing represented. A *particular aspect* of truth is consequently featured by a particular style. The style of this construction is chiefly concerned with movement. Of what? An animal. Therefore, the parts which move are simplified to clarify the idea of movement.

Suppose this same construction were to be composed of a real dog's head, stuffed and mounted, free to pivot on a stuffed neck and on equally free and equally stuffed body and legs? The result would be further from the truth than this version because of being too imitative in one way (the stuffed parts) and too unnatural in another way (the arbitrary movement).

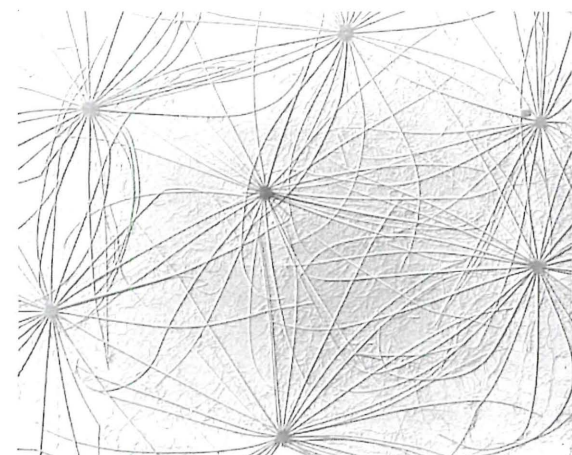
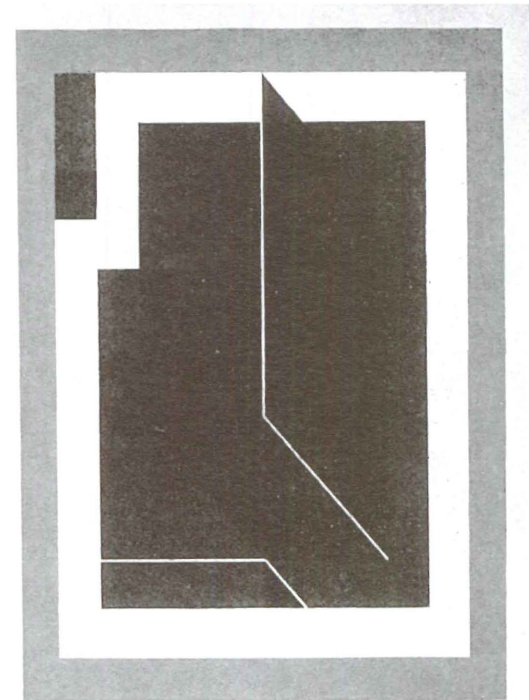
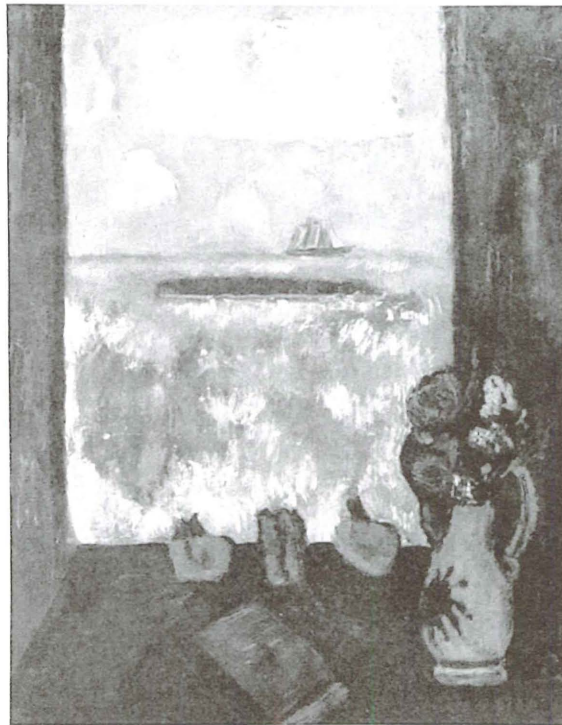
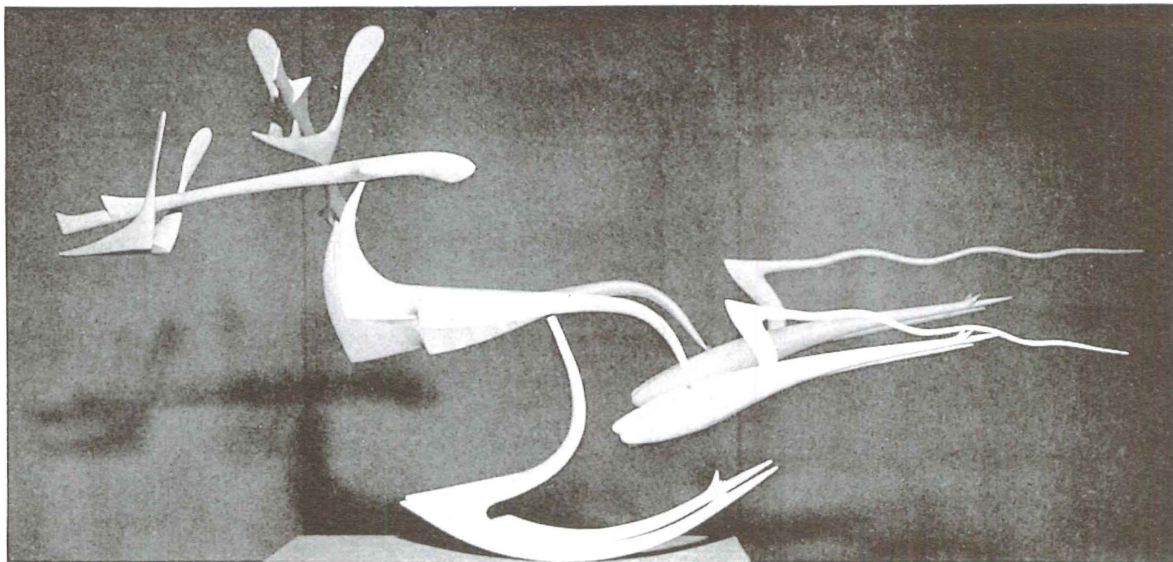
SUMMER, SEA, WINDOW, RED CURTAIN

by Marsden Hartley

Why did the painter make the cloud rectangular? There is no difficulty in recognizing that the white shape is meant to be symbolic of a cloud. Its identity is made clear by its position. As to its shape? Merely a matter of congruity. A round, fluffy cloud would stand out too prominently in contrast to the bold, straight-edged shapes and spoil the ruggedness of this simplified vision of nature. When a specific idea occurs often enough to become generally accepted, a symbol for it is invented and its meaning is learned by rote. It becomes a familiar experience; its truth is unquestioned. e.g., the halo on an angel; the stars and stripes on a flag.

BENT BLACK (A) by Josef Albers

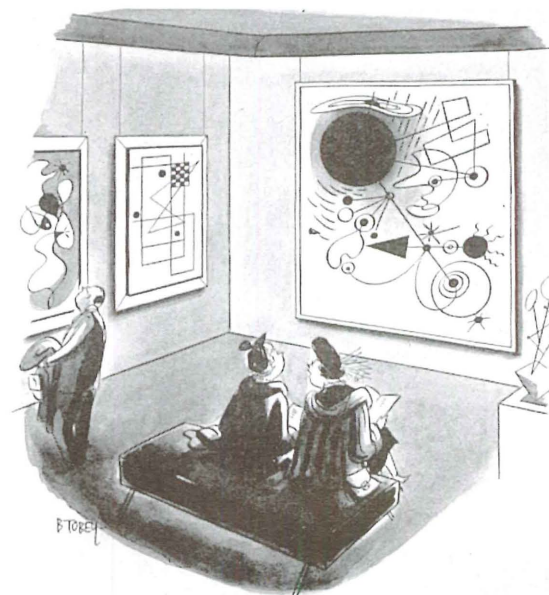
There is an optical illusion in the precise geometry of this composition which disturbs the impression of certainty first received. The large black shape seems now to project, now to recede. And to compensate for these optical changes, neighboring areas obligingly readjust themselves in the eye. Despite the resulting impression of three dimensions, the average of these mutual adjustments lies on the plane surface of the painting with a contrary emphasis on its two-dimensional existence. Because of the obvious geometry, no search for recognizable images is encouraged, yet it expresses a truth that is a conscious part of 20th century thinking; viz: that no matter how definite, nor how absolute, an objective appears to be, the truth of its appearance is purely relative.



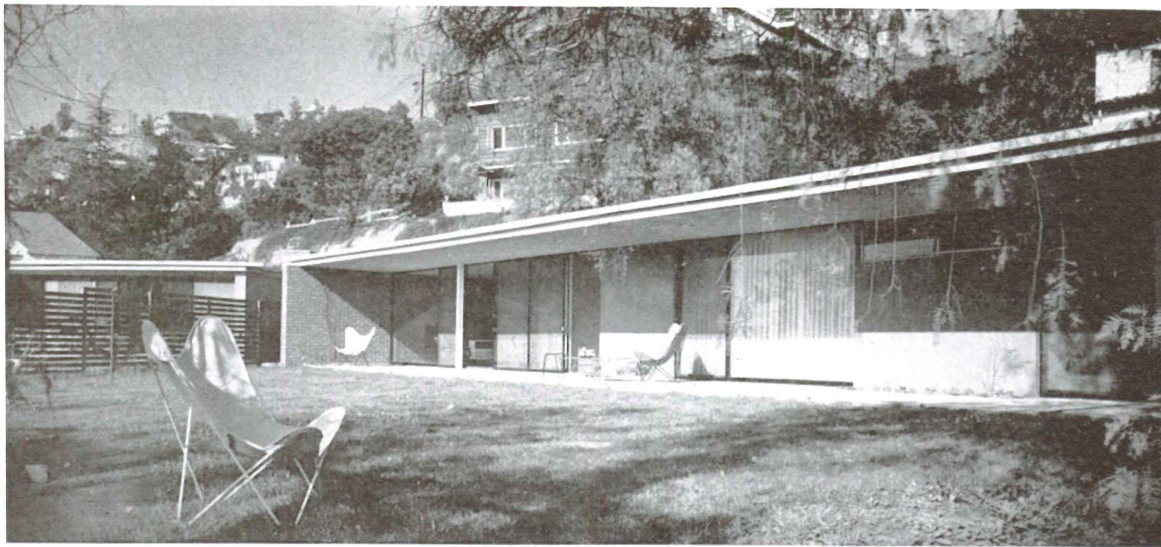
The exhibit opens with a drawing from the *New Yorker* magazine. Next in line follow a comparison of two photographs of the female figure calculated to stimulate the scholarly interest of the sluggish, adolescent, masculine mind. The first, a stereorealist kodachrome, appropriately installed with viewer, dramatizes the literally stark reality of a "babe" who would be uncomfortable if exposed to the March wind. Beside it is an abstract photograph "Torso No. 23" by Ben Rabinovitch. The comparison demonstrates that "at its most 'real,' camera language tells only one side of the truth. . . . Though the 'camera cannot lie,' the photographer controls what it says." A similar contrast is made between a fleshy mode faithfully recorded by Michael Tulysewski while a student at the School of The Museum of Fine Arts, Boston, and a large calendar reproduction by Varga wherein the personal outlook is obvious enough. Not wishing to leave this matter of comparison to the two dimensional concept, a marble bust of "The Greek Slave" by Hiram Powers is installed gazing serenely at a chrome-plated, bronze "Torso In Space" by Alexander Archipenko.

DANDELION SEEDS (a) and (b) by Andreas Feininger
Things are not always what they seem. The two views of dandelion seeds are made from the same seeds under different lighting conditions. Each is equally true.

"There's probably more to it than meets the eye," by Barney Tobey. (Reproduced by permission, copr. 1952, New Yorker Magazine, Inc.)



A sample of other works of art in the exhibit, together with the comments which accompany them from a forthcoming book is presented on these two pages. The exhibit continues until September 30th.



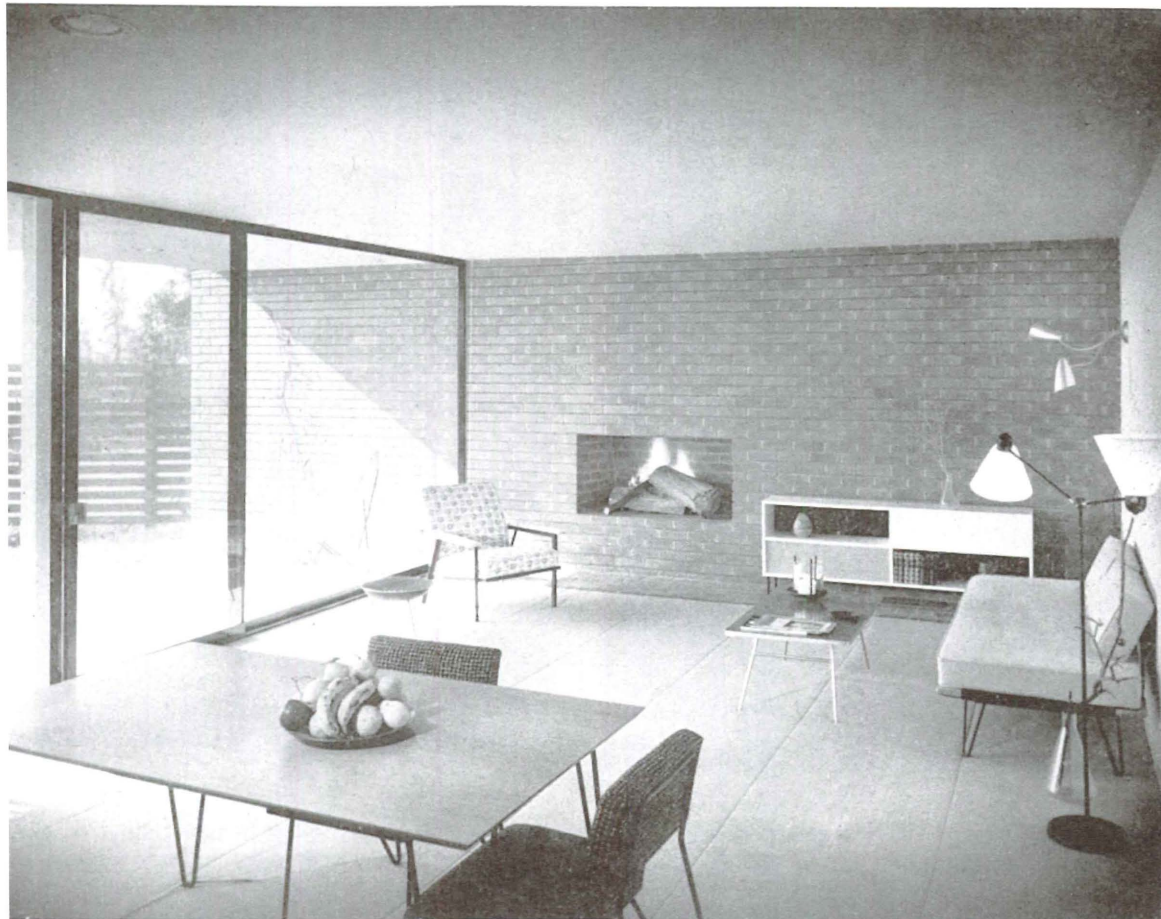
TWO RENTAL PROJECTS

A THREE-UNIT APARTMENT

BY THE BALDONS AND CRAIG ELLWOOD IN COOPERATION

CONSULTING ENGINEERS: MACKINTOSH & MACKINTOSH

GENERAL CONTRACTOR: JAY DODSON



The hillside site offers a southerly 180 degree view from the city to the sea and adjoins the property of a hotel-apartment building owned by the client. The client's desire was to economically erect and furnish two villas for rental.

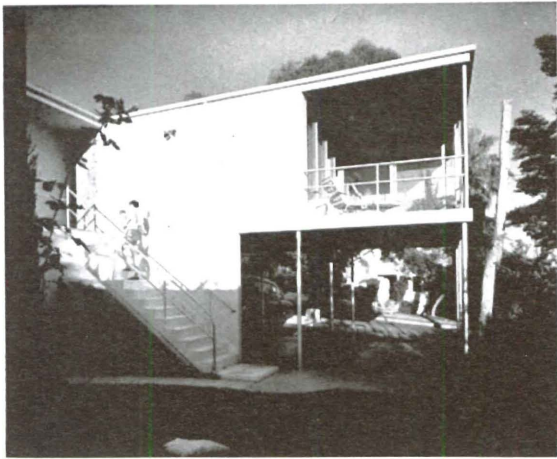
Because the site is comprised completely of filled ground, the cost of the land was considerably less than relative-sized view properties in the same locale. The filled ground problem was easily solved with simply designed floating foundations, and one of the plans was developed to be reversed.

Although glazing is extended completely to the ceiling/soffit plane, the economical structural design requires no horizontal steel members. 2" x 8" ceiling joists also serve as roof rafters, and frame into 8" x 8" structural grade timbers through the use of joist hangers. The beams cantilever 8 feet to carry southern side roof overhang loads. Vertical structural members are 4-inch steel "H" columns.

Plan orientation places the living area and bedrooms toward southerly exposure. The 8-foot cantilevered overhang provides excellent sun control; no summer sun beyond the glass wall; ample winter sun. Sliding glass doors open the bedrooms, kitchen and living area to the courtyard.

Living and dining combine in one area, and for additional space-gain the minimum-size kitchen opens to become part of this area.

Budget dictated material selection: plaster exterior, plaster board (dry wall) interior. Carports are attached singles; if additional automobile storage is required, the tenants have access to the hotel garage.



TWO VILLAS BY CRAIG ELLWOOD

EMIEL BECKSKY, CONSULTING ARCHITECT

MACKINTOSH & MACKINTOSH, CONSULTING ENGINEERS

ECKBO, ROYSTON & WILLIAMS, LANDSCAPE ARCHITECTS

HENRY SALZMAN, CONTRACTOR

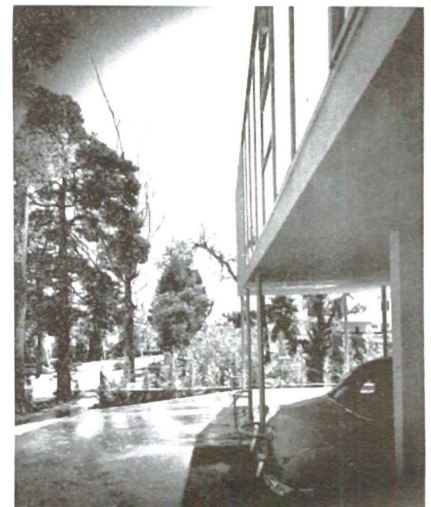
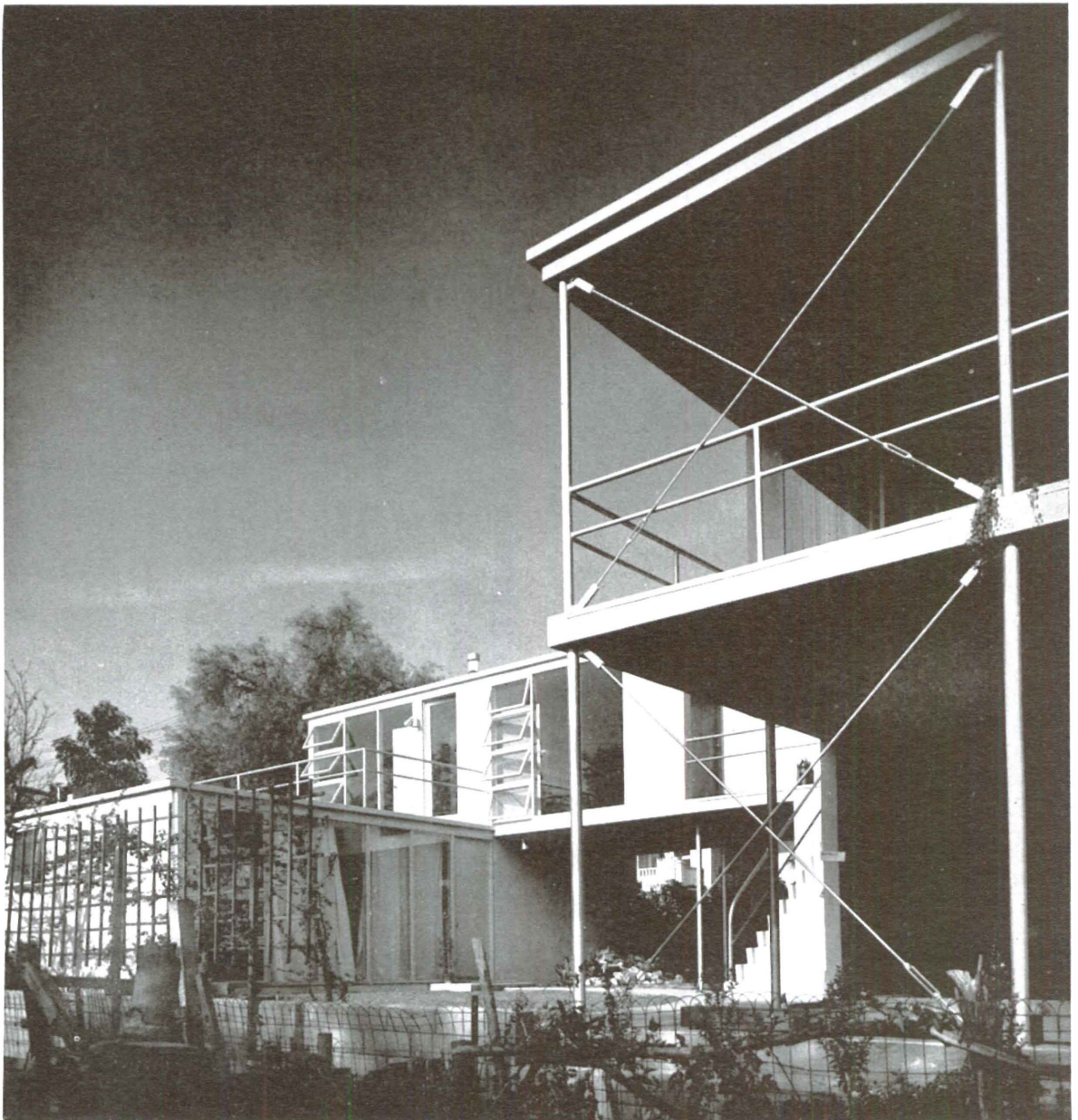
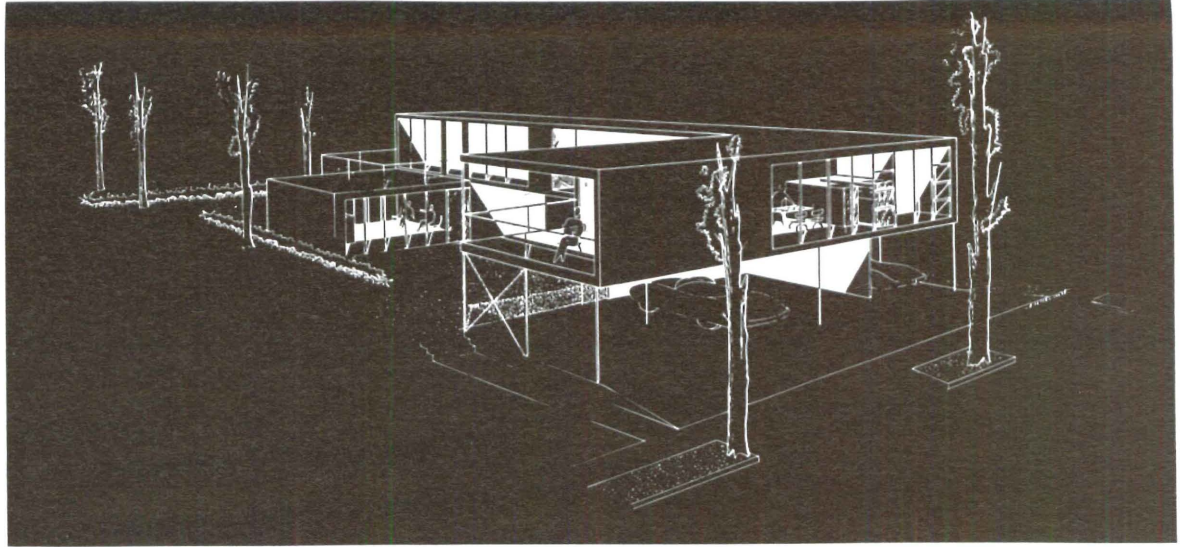
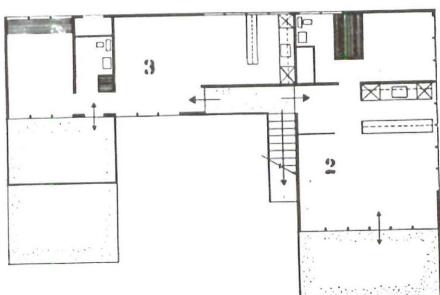
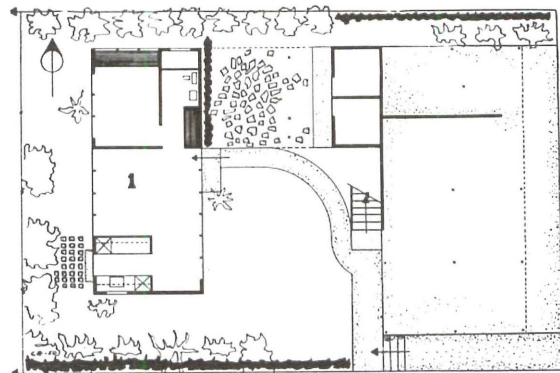
Location and Site: A typical, almost level, city lot, 50' x 137', in a one-time residential area rezoned for multiple units. West Hollywood, California.

Problem: To design a low budget structure consisting of three one-bedroom rental units and a four-car carport.

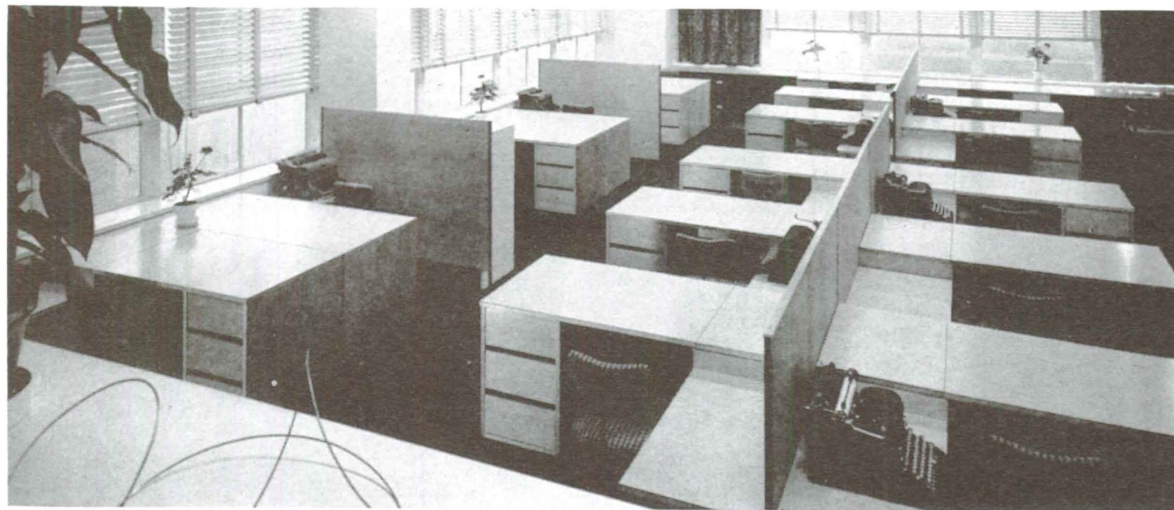
Solution: In order to avoid a conventional box-like plan within the limited usable space, two units were elevated to allow space for storage of four cars under Unit No. 2 and a covered garden terrace under Unit No. 3. Bedrooms and bathrooms are of minimum size; kitchen, dining, and living are combined into one area. Birch cabinets, however, form a space separation between kitchen and living-dining; the cabinets are 4'-6" in height, and are elevated 8" off the floor on 1" round steel tubing.

Each of the upper units has its own private deck terrace; the lower unit, its own private patio. The main courtyard serves all three.

Floor and ceiling joists frame into wood beams supported by 3" round pipe columns. The lower floor is concrete slab construction. Interior and exterior walls and ceiling are plaster. Finish floor is asphalt tile. The need and appreciation for this type of apartment design is proved by the ease of rental and the fact that these apartments, though not costing more than those of conventional design, rent readily and for more than conventional apartments.



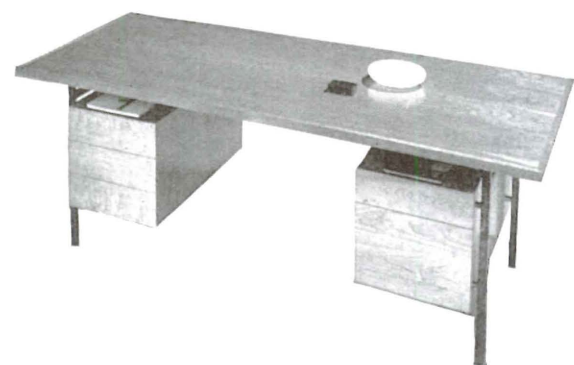
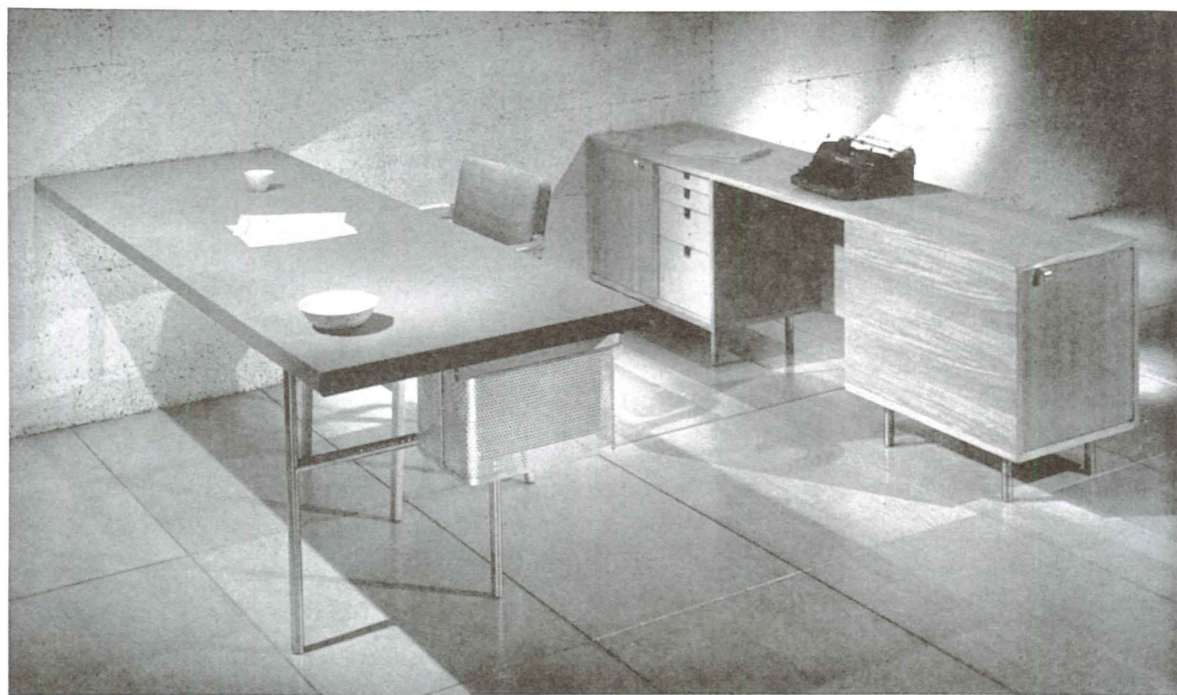
MODERN OFFICE FURNITURE



PHOTOGRAPHS: ROBERT DAMORA

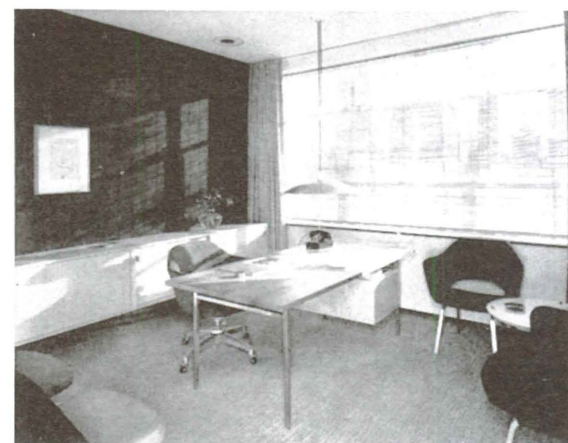
Right: Essentially the basic units, the desk-top, and the storage unit may be separated where space is restricted or where the desk is to be treated as a relatively inconspicuous part of the interior design. Designed by George Nelson for the Herman Miller Furniture Company.

Below: The accessibility of essential working aids in a compact desk and storage area marks one of the major contributions evolved in the Executive Office Group introduced by the Herman Miller Furniture Company. Designed by George Nelson as a "tool for better management," this series is offered with attachable accessories and choice of component sections. The basic components are the desk top and the storage unit, shown here in a free-standing L-arrangement.



Above: Another version of the executive desk in the group of Knoll Office Planned Furniture. Suspended from the basic metal frame on the left is a three-drawer unit and on the right a two-drawer unit. Drawers contain movable partitions, space for a Pendafile, a sliding pencil tray. The same desk may be used with a variety of storage combinations, depending on individual choice and needs.

Left: In this general office area, each person has been given a clearly defined space with specially designed desk units. Privacy is provided with low Pandanus-covered partitions.—Knoll Associates, Inc.

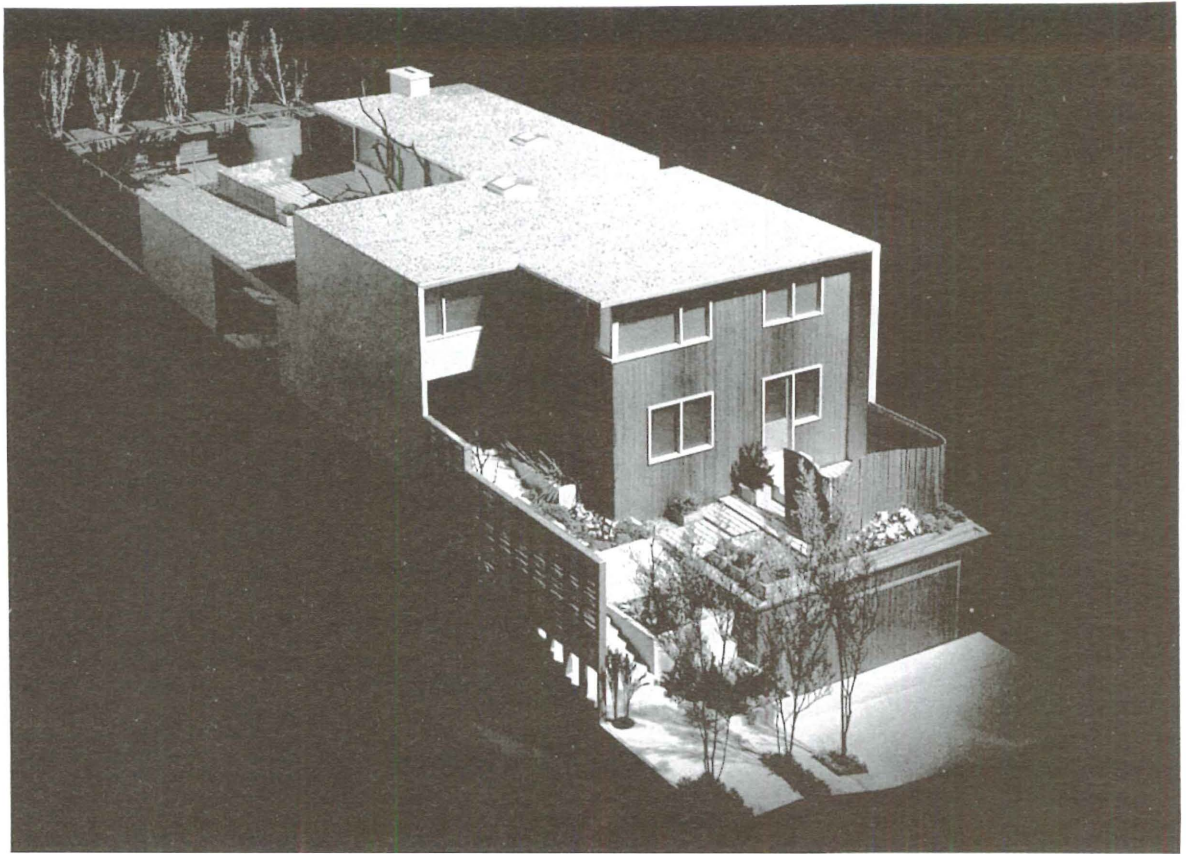


Above: This executive office is carried out in natural, wheat and black. The desk is a teak slab supported by steel legs. Molded plastic Saarinen chairs are covered in sturdy Transportation Cloth or natural suede. The bamboo blind diminishes without obliterating the view of the city. The curtains are raw handwoven silk. The wall cabinets are of birch with sliding Pandanus doors.—Knoll Associates, Inc.

CITY HOUSE

BY CAMPBELL & WONG

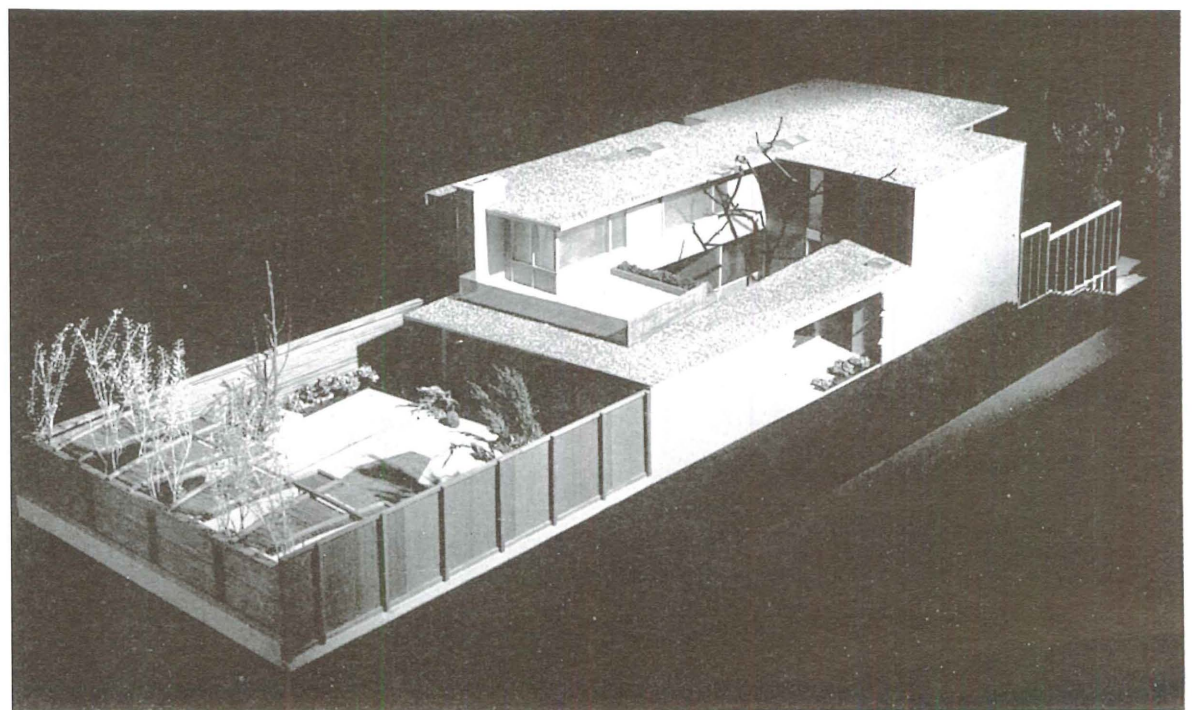
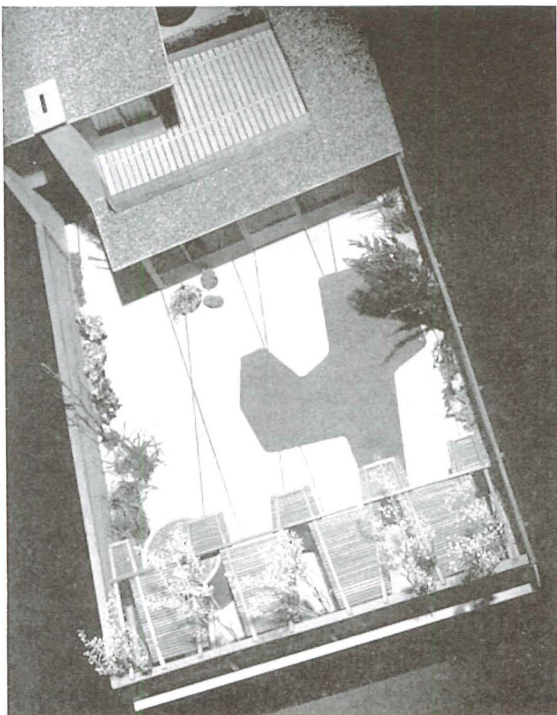
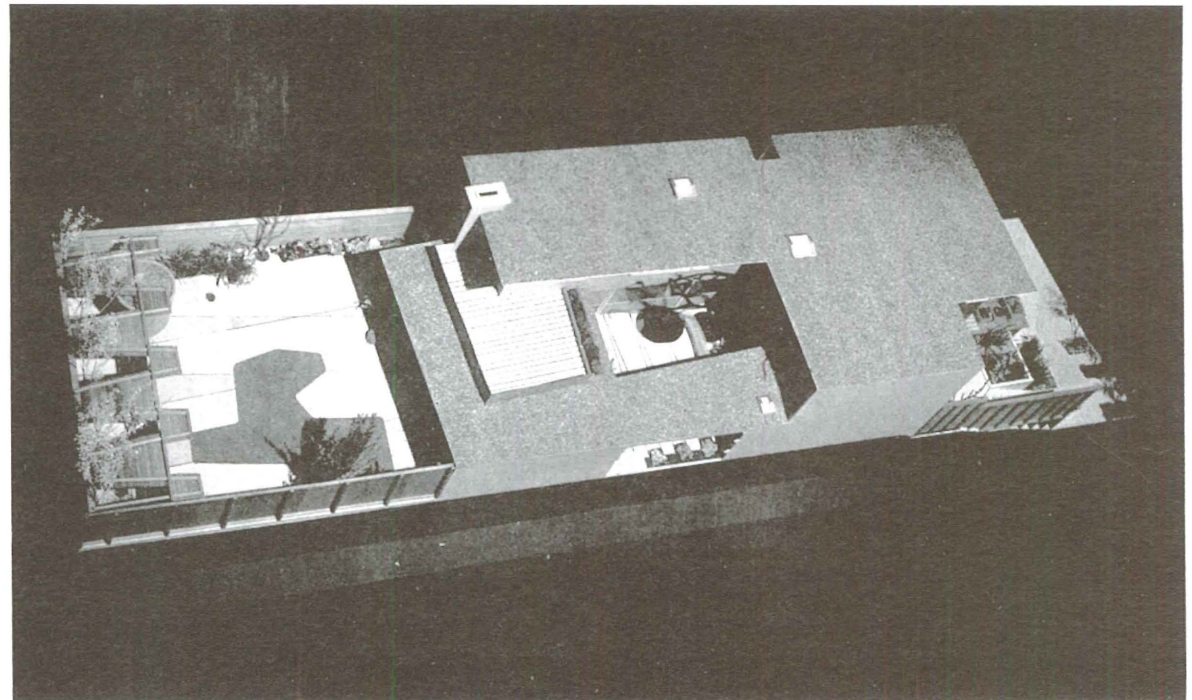
ECKBO, ROYSTON & WILLIAMS,
LANDSCAPE ARCHITECTS



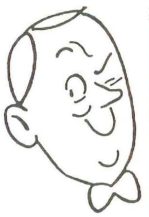
The narrow lots of San Francisco are a constant obstacle to the free planning of a house and garden. The problem on such restricted property is to provide living conditions no less suitable or necessary than those on larger sites; planned areas for sun, garden and play, privacy and the sense of spaciousness.

In this house, these amenities have been provided through the use of an inner garden in addition to the usual rear garden. It greatly enlarges the sense of space in both living and dining areas and can be enjoyed from the gallery, bedrooms and breakfast room. It also serves as an outdoor room for entertaining.

In general this project avoids the usual tight box-like form and feeling of being hemmed in on both sides that is associated with narrow city lots. In this plan, the architects have attempted to offer at least one satisfactory solution.



PHOTOGRAPHS: DEAN STONE - HUGO STECCATI

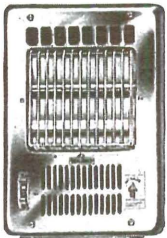


HOW TO PICK THE RIGHT HEETAIRE

for every room
You Build or Modernize



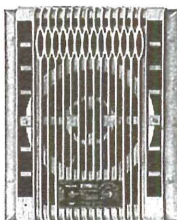
Series 200 HEETAIRES
1000 to 2000 watts



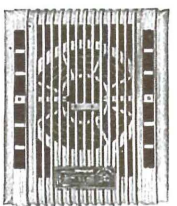
Series 230 HEETAIRES
1250 to 3000 watts



Series 240 HEETAIRES
1000 to 1500 watts



Series 210 HEETAIRES
3000 to 5000 watts



Series 250 HEETAIRES
1500 to 3000 watts

The **FOUR FACTORS** to be considered in choosing specific HEETAIRES for specific jobs are:

1. Size of Room
2. Exposure of Room
3. Use of Room
4. Climate

These four factors—size, exposure, use and climate—are the keys for selecting the specific HEETAIRE and temperatures necessary to heat any room.

In general, wattages per cubic foot determine the size of HEETAIRE recommended—but these wattages vary according to heat loss in the room (wall, window and door exposures) and according to the outside temperatures (e.g., more wattages per cubic foot are necessary in New York State than in Tennessee). In addition, the use of room to be heated determines the temperature desired and the type of HEETAIRE recommended—radiant (infra-red) heat, or heated air. Radiant heat is recommended for rooms where the primary objects to be heated are people (Series 200, 230, 240); heated air is recommended where general temperature levels are to be maintained (Series 210, 250).

Series 210 and 250 HEETAIRES are recommended for both supplementary and general heating.

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PRODUCT LITERATURE

continued from page 15

ticulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENT

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially noteworthy are hand-screened papers simulating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination



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screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Doorwalls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermoglaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(165a) Wardrobe Sliding Doors: Full information, specification data Glide-All sliding doors for low-cost, highly functional wardrobes, closets; floor-to-ceiling installation eliminates studding, framing and plastering time; easily adaptable to less-than-standard heights; smoothly-finished extruded aluminum alloy floor track, threshold type; velvet finished aluminum allow channel top track guides and conceals rollers; quiet, smooth, dependable operation; easily installed. Suited for domestic or commercial buildings; one of the best products in field.—Jules Meyn, Jr., Service Industries, 4326 Van Nuys Boulevard, Sherman Oaks, California.

SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low ini-

tial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

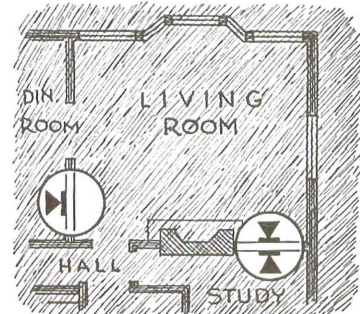
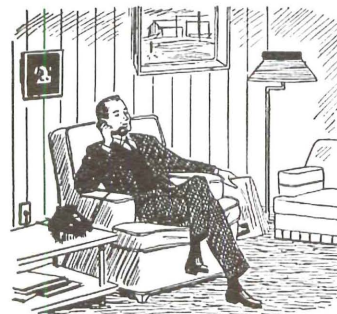
STRUCTURAL BUILDING MATERIALS

150a) Cofar Reinforcement that Forms: Illustrated catalog, complete details Cofar concrete construction; employs Cofar steel for positive reinforcement and form in concrete floor and roof slabs, completely eliminating conventional positive re-bars, temperature bars and wood forms; tough temper, deep corrugated steel cut to fit building panels up to 14-foot spans, with transverse wires welded across corrugations in manufacture; hot dip heavy galvanizing insures building life permanence. Equally suited to concrete or steel frame construction, Cofar is extensively used in recent tall building construction with important material, time, and cost savings. Cofar, thanks to remarkable economy, is increasingly used for residential first floors; provides attractive non-combustible basement ceiling in residential construction. Approved by West Coast Bldg. Officials Conference.—Granco Steel Products Co. Granite City, Ill.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1½" deep (same thickness as 2"x4") spaced on 5¼" centers; wide cover width of 28¾"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

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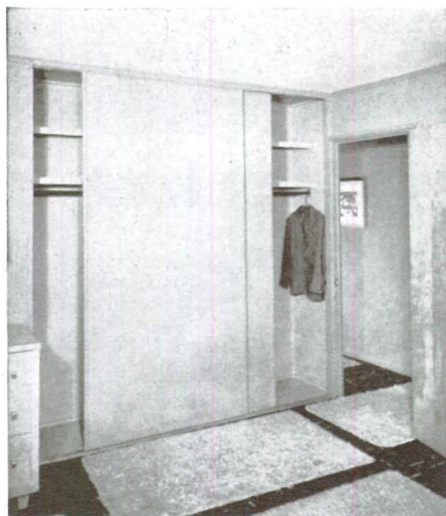
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Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 579 East Green Street, Pasadena, California

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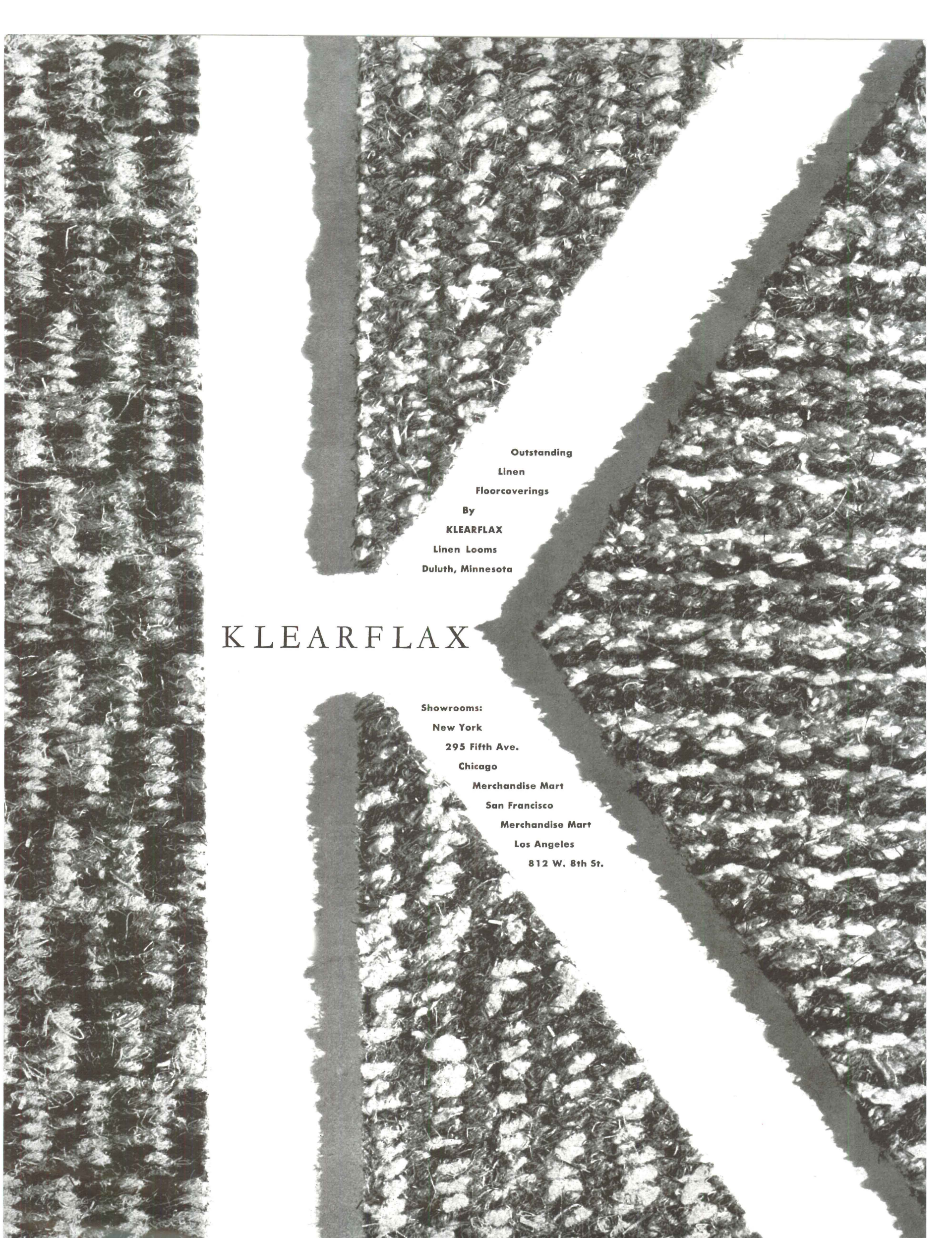
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